

PAGE 36



PORTRAITS

ABOUT FACE

Portraiture tips from Pulitzer Prize-winning snapper Brian Smith

PAGE 22



ARCHITECTURE

MINIMAL EFFORT

How Andreas Levers finds the beauty in everyday architecture

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

Saturday 17 May 2014

amateur

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PAGE 45



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Contents

Amateur Photographer For everyone who loves photography

WHAT qualities are required to be a great photographer? Perhaps the most important, I have come to believe, is an empathy with the subject. Many of the best wildlife photographers have a background in zoology, and as Brian Smith points out in our interview this week (pages 36–39), to succeed in portraiture you need to be a people person. A photographer with good social skills will take better portraits on a phone than an aloof photographer will achieve with the most sophisticated equipment. It's all about rapport.

Conversely, if you had to guess at the profession of Andreas Levers, whose architectural images also grace this issue (pages 22–26), you may well

(correctly) surmise, as I did, that he's a graphic designer. You can see in every frame his obsession with order, clean lines, minimalism, negative space and other such design preoccupations. I would imagine that the best still-life photographers are quite pedantic, because it's an obsession with detail that makes all the difference in this field.

So what's your defining personality trait, and what sort of photography does that lend itself to?



Nigel Atherton
Group editor

NEWS, VIEWS & REVIEWS

5 NEWS

Sony targets Alpha 77 II at serious enthusiasts; US photographer claims Sony's grand prize; Secret Leica due for big reveal; Ilford Galerie set for £1.3m comeback; Leica store in £40K camera heist; Parr embarks on eating habit quest

10 REVIEW

The latest books, exhibitions and websites

52 MASTERING DSLR VIDEO

Take part in our one-day DSLR video tuition seminar at Pinewood Studios with leading film-maker Victoria Grech, in association with Tiffen

90 THE FINAL FRAME

Ogden finally works out what's been nagging him, and the revelation could spell the end of his passion for photography

TECHNIQUE

14 PHOTO INSIGHT

Andrew Sanderson demonstrates that the best shots can be found in the most unlikely of locations, and how developed instincts can be a photographer's greatest asset

19 RETOUCHER'S GUIDE

Borders help to give your images definition. Martin Evening shows how to create a ragged edge

TESTS & TECHNICAL

43 TESTBENCH

Pixapro Portable LED380 Video Light and Dell M115HD Mobile Projector Base

P45

Sigma claims superb design and image quality from its new 50mm f/1.4



45 SIGMA 50MM F/1.4 DG HSM | A

Richard Sibley puts Sigma's 'Art'-branded 50mm f/1.4 through our rigorous testing procedure

49 ON ONE PERFECT PHOTO SUITE 8

Vincent Oliver tests a photo-editing software package that is designed to make your images look their best

57 FOTOSPEED PANORAMIC MEDIA

Vincent Oliver tests a new range of photo papers designed to allow photographers to print their own panoramas at home

58 ASK AP

Our experts answer your questions

61 CLASSICS TO USE

Tamron's 30-year-old 70–210mm zoom lens could still be a useful addition to your camera bag today, says Ian Burley

YOUR WORDS & PICTURES

12 LETTERS

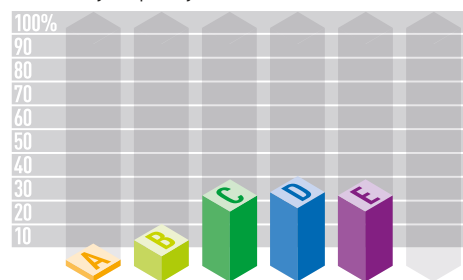
AP readers speak out on the week's issues

13 BACKCHAT

AP reader Mike Morley spring-cleans his photo collection

THE AP READERS' POLL

IN AP 26 APRIL WE ASKED... How often do you feel it necessary to update your main camera?



YOU ANSWERED...

| | |
|-----------------------------|-----|
| A Every year | 2% |
| B Every two years | 10% |
| C Every three to four years | 29% |
| D More than five years | 30% |
| E None of the above | 29% |

THIS WEEK WE ASK...

What genre of photography best suits your personality?

VOTE ONLINE www.amateurphotographer.co.uk

30 READER SPOTLIGHT

Another selection of superb reader images

53 APPRAISAL

Damien Demolder examines your images, offering words of wisdom and constructive advice

FEATURES

22 SHIFTING PERSPECTIVES

With his minimal approach to architectural photography, Andreas Levers ensures we see the beauty in everyday objects. Jade Lord finds out how he does it

28 IT'S A SMALL WORLD

New York-based photographer Kim Kever composes beautiful tabletop landscapes that are a miniature wonder. He talks to Oliver Atwell about the process behind their creation

36 FAMOUS FACES

Celebrity portrait photographer Brian Smith talks to Tim Venn about his journey to the stars, and he reveals the tricks behind getting the rich and famous to cooperate on a shoot



P22

How Andreas Levers finds beauty in everyday architecture

© ANDREAS LEVERS

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SONY TARGETS ALPHA 77 II AT SERIOUS ENTHUSIASTS

SONY engineers tested the Alpha 77 II's impressive AF system at horse-racing, canoeing and baseball events, before showing it to AP ahead of the camera's official unveiling on 1 May.

AP's first impressions suggest the camera's 79-point AF system is very fast, and its burst rate is impressive.

'This could be a fantastic camera for amateur wildlife and sports photographers,' said AP technical writer Callum McInerney-Riley after meeting with Sony technical marketing manager Shiori Katsumata.

Sony claims that the Alpha 77 II can shoot 60 full-resolution JPEG frames at up to 12 frames per second.

The revamped 24.3-million-pixel Alpha 77 II now includes more AF points than the top-end Nikon D4S and Canon EOS-1D X.

The newcomer's 79-point phase-detection system includes 15 cross-type points in the centre.

'This aids super-accurate focusing, even with horizontally striped subjects that confuse many other cameras,' explains Sony. The original Alpha 77 contains 19 AF points.

To help precise focusing when using large-aperture lenses, there is a dedicated f/2.8 AF point at the centre of the sensor.

The new A-mount model carries an APS-C-sized imaging sensor and is due in shops this summer, though a precise launch



date has not been announced.

Boasting 'dust and moisture-resistant seals' (around the main buttons and controls), the Alpha 77 II is expected to cost around £1,000 body only and £1,550 as a kit with a 16-50mm f/2.8 lens.

An improved AF system is a key part of Sony's Alpha 77 makeover, which arrives almost three years after the original model.

A new AF algorithm aims to predict a subject's next movement, by combining AF metering data with information on a subject's position.

Using 'lock-on AF', photographers can choose one of four AF area modes: wide, zone, flexible spot and expanded flexible

spot (the latter designed to maintain focus even if the selected AF point loses track of the subject).

The duration of subject tracking can be controlled using five steps, including one designed to allow more responsive focusing when rapidly shooting different subjects (such as wildlife) at various distances.

Photographers should be able to automatically focus on a person's eyes by using the Eye AF function.

Meanwhile, sensitivity had been extended to ISO 100-25,600.

'Thanks to an array of latest-generation imaging innovations, it now offers 20% greater sensitivity than its predecessor and the same pixel count.'

The imaging sensor on the magnesium-bodied Alpha 77 II – which uses Translucent Mirror Technology – features the same 'gapless' design as the 24.3-million-pixel Exmor CMOS sensor on board the Alpha 7R and Alpha 6000.

Its Bionz X processor, as featured on the Alpha 7 and 7R, is designed to be three times faster than Sony's original Bionz engine.

The Alpha 77 II carries an OLED electronic viewfinder and a tilting, 3in Extra Fine LCD screen.

Built-in NFC and Wi-Fi should give users one-touch wireless connection and control via an Android smartphone.

SNAP SHOTS

● Fujifilm has equipped its X-E2 compact system camera with features taken from its flagship X-T1, via a firmware update. Firmware version 2.00 aims to enhance the camera's EVF, to include a display time-lag of 0.005secs – trumpeted as the world's fastest. Fuji claims: 'It also enhances the frame rate of the viewfinder, and the highest frame rate is maintained even in low-light conditions or night-time photography, providing smooth live view images through the lens.' The new firmware also includes the ability to highlight areas of strong contrast in blue or red, in addition to the current white-only option. For full details of all the enhancements, visit www.fujifilm.eu/uk/news/article/news/new-firmware-for-x-e2-enhances-performance-functions-and-the-real-time-viewfinder/.

US PHOTOGRAPHER CLAIMS SONY'S GRAND PRIZE

US PHOTOGRAPHER Sara Naomi Lewkowicz has won the Sony World Photography Awards 2014, pocketing a \$25,000 cash prize and Sony camera gear.

Lewkowicz, 31, landed the title with a portfolio of images examining domestic violence, called *Shane and Maggie*.

Chair of the judges WM Hunt described the New Yorker's photos as 'vibrating colour, crackling, dramatic and full of impact, intimate

and unsettlingly provocative'.

UK photographer Scarlet Evans won the Student Focus award.

As reported in AP last week, China photography enthusiast Chen Li clinched the \$5,000 Open category.

Their entries were plucked from nearly 140,000 from 166 countries – the highest number of submissions in the competition's seven-year history.

The winning images are on show at Somerset House in London until 18 May.



© SARA LEWKOWICZ



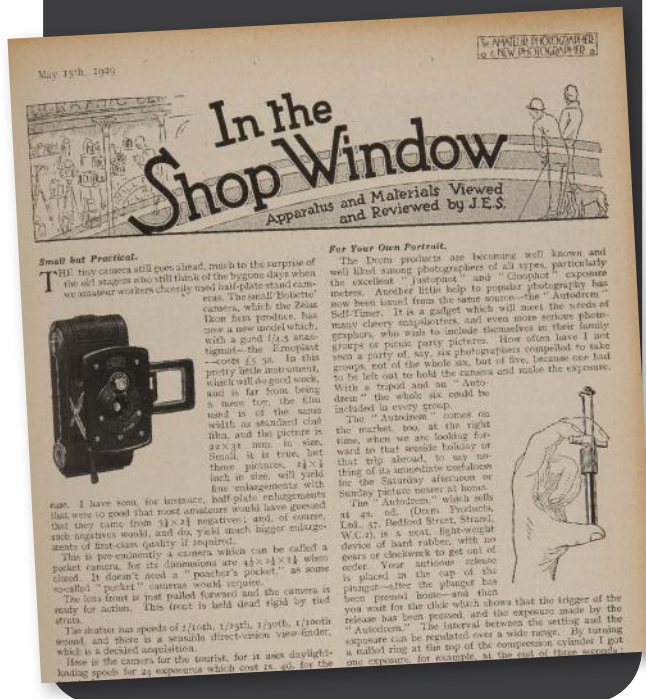
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AP
THIS
WEEK
IN...

1929

Some so-called 'pocket cameras' actually required the user to carry them in the 'poachers pocket' of their coat, such was their bulk. Not so the 'tiny' Zeiss Ikon 'Bobette', which, when closed, measured $4\frac{1}{2} \times 2\frac{1}{2} \times 1\frac{1}{2}$ in. AP was full of praise for the newcomer, which came as 'old stagers' reminisced of a bygone era 'when amateur workers cheerily used half-plate stand cameras'. The journal's *In the Shop Window* column added: 'In this pretty little instrument, which will do good work, and is far from being a mere toy, the film used is of the same width as standard cine film and the picture is 22×31 mm in size. Small, it is true, but those pictures, $1\frac{1}{4} \times \frac{7}{8}$ inch in size will yield fine enlargements with ease.'



BLIND PHOTOGRAPHER TO 'SEE' HIS IMAGES AGAIN

A RECENTLY blinded photographer may be able to experience his images in a whole new way following a successful fundraising campaign.

After Clive Egginton lost his sight from cancer, his friend Stuart Anderson embarked on a campaign to raise money to produce a touchable Braille-alike version of one of Clive's images.

Stuart had been looking for ways to help Clive when he, by chance, came across the work of Juan Torre, a Spanish photographer who has 6% vision as a result of Behçet's disease.

Juan has developed Braille-style 'tactile' photographs that can be interpreted via touch, by having the image raised or lowered in accordance with areas of highlight and shadow.

Stuart had the idea that this technique could be applied to one of Clive's photos.

'Up until then, at any mention of photography Clive would refuse to talk about it or burst into tears,' Stuart said.

'When I told him about Juan Torre, for the first time he became animated and interested in photography again.'

As tactile images are expensive to produce, Stuart set up a donation campaign called 'A tactile photo for Clive', with the intent of raising €3,075 to cover the cost of producing one tactile image.

After an article about Clive appeared on the AP website, Stuart was contacted by the *Sheffield Star* newspaper, a BBC World News TV producer and an Emmy-winning



documentary film-maker, all of whom were interested in Clive's story.

The increased exposure led to the initial fundraising target being reached in just five days. Stuart and more of Clive's friends and family are now looking to raise even more money to put on an exhibition of tactile imagery, involving collages at Archive-Sheffield, Leeds Met Uni and the RNIB.

'Clive thinks it's important that this kind of thing is promoted,' Stuart said.

'This will mean he isn't just having stuff done for him, he is working as a creative artist from his hospital bed, being the driving force behind making the rest of the country more aware of how photography can be available for the visually impaired.'

Stuart's blog on the campaign's progress can be found at atactilephotoforclive.blogspot.fr.

SECRET LEICA DUE FOR BIG REVEAL

A 'SECRET' Leica camera, specially made to mark 100 years of Leica photography, has appeared in a list of items due to be auctioned in Austria later this month.

The 'Leica Edition 100 Years of Leica' is described as a very special anniversary edition by the Westlicht auction house in Vienna.

The sale will form part of an auction of '100 rare treasures from every epoch of technical development of Leitz history'.

The mystery 'Lot 100' is billed as one of the auction highlights.

'Many of the Leica special editions, elaborately hand-crafted to commemorate special occasions, are rarities featuring special engravings and materials; they are of particular interest to collectors,' states



the auction house, which values the camera at €22,000.

Westlicht adds: 'The secret will be disclosed on 22 May, one day before the auction starts.'

For auction details, visit the Westlicht website at www.westlicht-auction.com.

CLUBNEWS

Club news from around the country

PLYMSTOCK CAMERA CLUB

The club has elected a new president. Ron Eaton was offered the role after stepping down as secretary after 29 years. The club's recent print competition was won by Ian Douglas, reported the *Plymouth Herald*.

SNAP SHOTS

● Fuji has unveiled a 1.4x teleconversion lens for its X100 and X100S high-end compact cameras. The TCL-X100 is designed to extend the focal length from 23mm to 33mm, which is equivalent to 50mm in 35mm viewing-angle terms. Due out next month, priced £219.99, the converter is built from four elements in four groups. The cameras must first be updated to the latest firmware (version 2.10 or later on the X100 and version 1.20 or later on the X100S). A wide-conversion lens is already available for the X100 and X100S.

● Inkjet paper maker Harman Photo has released a heavier version of its Crystaljet Elite RC paper. The 295gsm paper, due on sale by the time you read this, will be out in Gloss and Pearl surface versions, in A4 and A3 sheets, and rolls (priced from £11.24 for 25 A4 sheets). The 260gsm paper will still be available in Gloss and Luster finishes. Visit www.harmanexpress.com.



UNSEEN HOLLYWOOD IMAGES 'TIP OF ICEBERG'

A PHOTOGRAPHER who discovered previously unseen photos of Hollywood stars at the former home of celebrity photographer George Douglas expects to uncover many more treasures.

The photos, which date from the 1940s, include portraits of stars such as Audrey Hepburn, Peter Sellers and Gary Cooper.

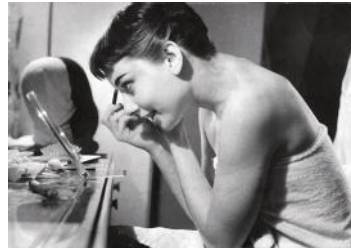
The negatives were found in a 'dilapidated filing cabinet' at Douglas's home in Brighton by fellow photographer Roger Bamber, who inherited his house and archive when Douglas died in 2010.

Another Brighton photographer, Nigel Swallow –

who is setting up a studio there – is exploring the collection and has reprinted 30, largely unseen, images for an exhibition at the house as part of this month's Brighton Artists Open Houses festival.

A spokeswoman for the festival told AP: 'This is the tip of the iceberg... They reckon it will take a good few months to go through the whole archive... A five-drawer cabinet is stuffed to the gills with negs and images.'

Douglas's career began when he bought a Leica camera from a pawnshop and sold his first picture for \$30 after moving to Dallas, Texas, in 1939 with his mother.



LEICA STORE IN £40K CAMERA HEIST

A LEICA store has appealed for help after burglars escaped with around £40,000 of Leica gear – less than a year since the shop fell victim to a serial camera thief.

Red Dot Cameras' managing director Ivor Cooper told AP that thieves broke into the London-based, family-run shop at 10.30pm on Thursday 24 April.

The haul included two brand-new D-Lux 6 cameras that were specially launched to mark 100 years of Leica photography.

Also stolen were top-end lenses including a Summilux 21mm f/1.4 and a pair of Noctilux 50mm f/0.95 optics.

A pair of used Digilux 2 cameras is also missing.

Last year, Red Dot Cameras, which is based in Old Street, London EC1V, was among a string of UK stores targeted by a serial camera thief.

The culprit, who was arrested and subsequently sentenced to jail, escaped with a Leica M-E, a 50mm f/2 Summicron lens and a filter estimated to be worth a total of £6,000.

The latest crime is being dealt with by police in Islington.

Anyone who can help should call DC Marcus Johnson on 0207 421 0154. The crime reference number is 2709657/14.

For details of all the missing items, and serial numbers, visit www.reddotcameras.co.uk.

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ILFORD GALERIE SET FOR £1.3M COMEBACK

ILFORD Galerie photo inkjet paper looks set to make a dramatic comeback after a £1.3m bid for Ilford trademarks by an Australian/Japanese partnership.

CR Kennedy & Company Pty Ltd has joined forces

with Chugai Photo Chemical Company Ltd to launch a 2m Swiss francs offer for the brand names of Ilford Imaging Switzerland, which ceased trading earlier this year and went into liquidation.

CR Kennedy imports and distributes photo equipment, while Chugai sells accessories.

Around 130 staff were

laid off at Ilford's factory in Marly, Switzerland, last December. The cash-strapped firm declared itself insolvent a month earlier.

At the time of writing, the bid looked set to go through, the deadline for any higher offers having expired.

Yves Auberson, of liquidators Fidexis SA, told AP it was too early to say whether production

of Ilford Galerie would resume at the Marly factory.

Ilford Imaging Switzerland is separate from Ilford Photo, the trading name of UK-based Harman Technology, which produces traditional b&w photographic papers and film.

The bid for the 'Ilford and Galerie names' was first reported by Australian website ProCounter.

© MARTIN PARR/MAGNUM PHOTOS



PARR EMBARKS ON BRITISH EATING HABIT QUEST

MARTIN PARR could be coming to a table near you. The renowned photographer is set to tour the nation documenting Britain's eating habits.

The photographer will be travelling the country to find suitable subjects as part of the Big Mealtime Audit – a study by frozen-food maker Birds Eye.

Parr's brief is to create a 'unique snapshot' of typical, modern eating habits in Britain.

The photographer said: 'Whether you eat with others or on your own, in an environment that is comfortable to you, each moment can tell a story and unravel a fascinating insight into people's lives – one of the reasons I wanted to be involved in the Birds Eye project.'

'My aim is to understand how the nation now eats, encouraging others to appreciate our different and

wonderful ways of living.'

An exhibition of the resulting images is planned to take place in London in September.

Three members of the public can win a chance to be photographed by Parr by submitting their 'mealtime moments' to birdseye.co.uk.



SNAP SHOTS

● The Association of Photographers has released an updated version of *Beyond the Lens*, billed as its essential guide to right, ethics and business practice in professional photography. Split into three parts, it contains sections on The Law and the Photographer, The Business End, and Making a Living. *Beyond the Lens* costs £30 for non-AP members (£10 for members). Visit www.the-aop.org/shop.

● Most mobile-phone photographers (79%) have ordered a product containing a smartphone photo, according to a US poll. The study, by Suite 48 Analytics, also showed that a quarter had never ordered a photo product previously. Prints and photo books were the most popular items, according to the poll of 1,641 people in North America.

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RPS IN LONDON STREET MISSION

THE ROYAL Photographic Society (RPS) has invited photographers to take part in what it describes as one of the most ambitious photo projects ever attempted.

The RPS has embarked on a mission to collect at least one photo from every London street over the next six months.

The Society says it was inspired by a character in a

book called *Bleeding London*, who sets off on a mission to walk every street in the capital – armed with a *London A-Z*.

The RPS plans to showcase the resulting images in an exhibition and book next year.

Anyone can take part and the photos can be captured on any type of device.

To sign up, visit www.bleedinglondon.co.uk.

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APReview

The latest photography books, exhibitions and websites. By Jon Stapley



BOOK

Democratic Desert: The War in Syria

By Robert King, Schilt, £35, hardback, 256 pages, ISBN 978-9-05330-818-9

'AS A PHOTOGRAPHER,'

says Robert King, 'it is not my job to aspire towards aesthetically pleasing images of war that are palatable to the public or the photographic community.' He is entirely correct, and in *Democratic Desert*, his photographic record of the ongoing Syrian Civil War, he demonstrates his commitment to his ideals. It is not, nor should it be, a pleasant read. The first truly shocking image arrives at about a quarter of the way through, and it is certainly not the last. The Syrian conflict is a tricky beast – it has been going on so long, to such complicated ends, that many people simply don't want to know. By showing, unflinchingly, the brutality and the violence, King provides a sterling call to action, and stresses the need to educate, to listen, and to understand.

© ROBERT KING



Shift: Ukraine in Crisis

Until June 22 ('Shift' curation event 26 May-1 June). Third Floor Gallery, 102 Bute Street, Cardiff Bay, Cardiff CF10 5AD. Tel: 029 2115 9151. Website: www.thirdfloorgallery.com. Open Wed-Sun 12-6pm. Admission free

AS THE Ukrainian saga rolls on, seemingly with no easy end in sight, Third Floor Gallery hosts one of the most current and politically relevant UK exhibitions in recent memory. Bringing together a host of photographers of different nationalities, including three Ukrainians, the exhibition examines the shifting political and cultural landscape. Photojournalism dominates,

but there's also a range of other photographic disciplines, such as the pop-up studio portraits of Anastasia Taylor-Lind. After the Ukrainian presidential elections of 25 May, the exhibition will undergo a 'shift' event, responding to the situation on the ground by bringing in new images and perspectives. An intriguing idea, and I'm interested to see how it plays out.

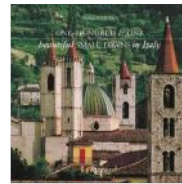
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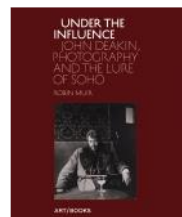
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CONDENSED READING

A round-up of the latest photography books on the market



101 BEAUTIFUL SMALL TOWNS IN ITALY by Paolo Lazzarin, £15.10 A host of picturesque little Italian towns are now available in pocket-sized format thanks to this pictorial guide. Italy is a wonderfully varied place – whether you're into art, architecture, scenic landscapes or just new and inventive ways to stuff your face, there is plenty to see, do and photograph. The 101 towns on offer cover a good spread, and it's nice to see how willing the authors are to take things off the beaten track. ● **AFRICAN HEROES: SAMBURU-MAASAI** by Matteo Guzzini and Moreno Gentili, £34.95 Matteo Guzzini immersed himself in the culture and the dwellings of the Maasai, photographing their customs, day-to-day lives and the individual characters he encountered. It's the latter photographs that draw you in the most – Guzzini's head-on portraits where vibrantly dressed Maasai people fill the frames, bursting with vitality. Guzzini's love and deep respect for the culture of the Maasai is obvious, and it makes his work a pleasure to look at.



● **UNDER THE INFLUENCE: JOHN DEAKIN, PHOTOGRAPHY AND THE LURE OF SOHO** by Robin Muir, £29.99 Coinciding with an exhibition at The Photographers' Gallery, this book on post-war photographer John Deakin provides a record of his life on and around the streets of London. Deakin associated with the bohemian crowd at the time, and the book explores some of the characters he encountered during his time in Soho. Deakin was an infamous but fascinating individual, and his life and work are stories well worth exploring.



© TOBIAS MADÖRIN

Topos

By Tobias Madörin, Scheidegger & Spiess, £77, hardback, 256 pages, ISBN 978-3-85881-372-5

BOOK

THE LEGACY of the New Topographics infuses Tobias Madörin's large-format odyssey through the man-made landscapes of – it seems – all four corners of the Earth. Brazil, Japan, Malaysia, Spain, Rwanda, Switzerland, Hong Kong and London make up just a partial list of this 20-year photographic romp. Humanity intrudes on every single landscape, rarely with subtlety or restraint. Favelas cling to a Brazilian hill like barnacles, scaffolding and cloth obscures the canals of Venice, while wreckage of what might have been a community litters a Sumatran river. In all instances it's hard not to think that neither man nor nature are much the better off for their interaction. The large-format photography isn't particularly varied – Madörin has never met a wide view he doesn't like – but the breadth of the project and the variety of place carries it through.



www.the37thframe.org

IF YOU'RE looking for something to distil the avalanche of photojournalistic work, here's The 37th Frame. Aiming to promote discussion of modern photojournalism, the administrators do a great job of uncovering the stuff that you might miss – there are heavy-hitters like *National Geographic* or the *New York Times*, but also smaller sites and publications. There's a nice 'recommended reading' section that provides a curated list of books.



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Letters

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LETTER OF THE WEEK

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AN ENDANGERED SPECIES

Let's face it, the practice of photography is not cheap. I understand entirely the drive to find the lowest prices. It may at times be the only option. However, it's not the only consideration; you could be missing out on a raft of benefits. I have come to value the many bonuses of buying from a small independent shop. Shopping at these places is thoroughly enjoyable and comes with the following benefits:

The well-informed staff take obvious pleasure in giving advice tailored to individual needs. They will not tell you wrong. You get to see and feel the quality of a possible purchase as you turn it over in your hands and they talk you through the features; if it's a new lens you're mulling over, they will encourage you to take a few shots outside with the lens mounted on your own camera.

You can always change an item. Your decision is not queried.

Aftersales help in resolving a problem or merely assisting you to use your lovingly acquired equipment is always generously given. For the amateur photographer this is invaluable. I have learned much from them.

Oftentimes your needs may be met with second-hand equipment. A warranty is given and there is always a good stock at good prices.

New equipment is always competitively priced – usually close to online prices.

The whole experience is a pleasure – always a friendly, sincere welcome. Many times I have left the shop inspired by their enthusiasm.

I believe my experience of the store I use in London is typical. While I might save £50 or more by endlessly looking for the lowest price, if the only buying criterion is cheapness, then this shop and many like it will be gone for good, and with them an invaluable pool of expert advice.

We have an important responsibility for the future of photography. It's not just a romantic desire to retain the small individual shop. Maybe I'm biased towards the human warmth of face-to-face contact, but there's no doubting the very real advantages of using these individual centres of excellence. **Mike Hay, London**

Well said, Mike. AP is a staunch supporter of the independent camera shop, many of which are struggling to stay in business in the current climate. If we don't use them, we'll lose them – Nigel Atherton, Group Editor

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com and include your full postal address

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Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

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ANALOGUE VS FILM

In more than 50 years of reading *Amateur Photographer*, I have never read an article on 'analogue' equipment. I have owned analogue televisions, video cameras and still have my analogue radio, but an analogue stills camera? I do not believe that such a thing ever existed. Nowhere can I find a dictionary definition linking 'analogue' to 'film', so can we please simply refer to 'film' cameras in future?

DK Baddeley, Shropshire

It's true that the phrase 'analogue photography' is not technically accurate but language evolves, and in the same way that the word 'cool' no longer means 'slightly chilly', the word analogue has come to be used by many people as shorthand for 'not digital'. But we'll try to minimise such uses in AP unless we're quoting someone – Nigel Atherton, Group Editor

THE OMEGA OF ALPHA?

Regarding your review of the Sony Alpha 6000 (AP 3 May), I fell in love with Sony cameras after I first bought the NEX-5, and soon wanted to use something more substantial for my photography diploma – but also something I could afford. Sticking with Sony, and assuming that the Alpha series was the 'professional' Sony choice, I went with the Alpha 65 thinking that later I could upgrade to the Alpha 99. Just as I'm coming around to thinking about buying the Alpha 99, the firm brings out the Alpha 7 and 7R, both of which are cheaper but take E-mount lenses. Then the Alpha 6000 comes along just after its new Cyber-shot DSC-RX10 bridge camera.

So now I'm in a quandary... Sony does not look as though it is serious about its Alpha series of cameras. The company can't seem to stick to any serious strategy for a sustained period of time. I'm worried about investing in the Alpha 99 with its lenses and then finding that Sony is pulling out of Alpha cameras altogether. And as nice as the Alpha 7R might be, it's an E-mount so I can't use the lenses I already have from the Alpha 65 without an adapter! I'm losing my faith in Sony – grrrrr! What to do? I don't want to be another Canon or Nikon user.

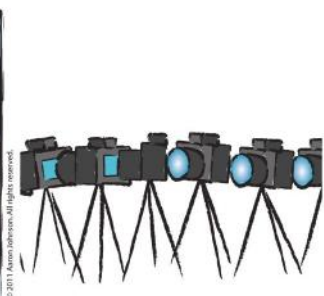
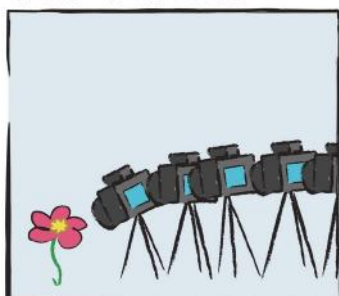
Daniel de Sousa, Essex

Sony insists that it is not pulling out of the Alpha system and, indeed, has just updated its popular Alpha 77. With photokina coming up later in the year, some new full-frame Alpha products could be on their way. If there aren't, then you can probably draw your own conclusions at that point – Nigel Atherton, Group Editor

A PLACE FOR NUDES?

Andrew Woods letter in AP 19 April, in response to the editor's comments about erotica and photography, brought back memories of many nude photographs appearing in many publications during the pre-1960s/70s era, which were rarely

What The Duck



<http://www.whattheduck.net/>

'glamorous' or 'erotic' but attempted to illustrate the beauty of the naked form, both female and male. Indeed, over the years there have been many female photographers of the nude. But yes, it is sad that this led on to 'dolly birds' and the 'soft porn' that appears in much of the media of today. There will always be a place for photos of the naked body – but not the type that is generally available today.

Edward Hart, London SE2

UNFAIR RESTRICTIONS

Melvyn Dover's *Backchat* in AP 3 May struck a chord that is all too familiar lately. As well as in Hungary, street photography involving people is now illegal in France too, it seems. In the UK, we have much of the same effect: police stopping photographers under anti-terrorism laws, and security guards too, in what appear to be public shopping areas but are actually private property – a friend was stopped from videoing in our local marketplace, on the grounds that it is 'the council's property'. This is a creeping, insidious erosion of our freedom, surely?

The issue of photography in a shopping area is interesting: the owners of the area can photograph shoppers, but shoppers mustn't take photographs. I wonder how that would fare if taken to court? However, none of these restrictions can really be enforced, if one considers camera phones and miniature spy cameras that are readily available on the internet.

What the Hungarian and French – and, indeed, our own – restrictions actually do is penalise people who practise photography as a serious hobby. Unlike in the UK, I guess that the motive in Hungary and France is privacy laws, but how does a photo of someone in a public place breach

their privacy? No more than just looking at them, surely? Mr Dover mentioned the EU – an EU ruling might actually be helpful, if the case were properly put and effective lobbying carried out, so as to bring some common sense into privacy law.

Keith Longmore, Norfolk

One phrase that really annoys me when applied to public spaces is 'council-owned property'. The council does not 'own' these spaces, the public do – the residents whose taxes pay for their upkeep. The council is merely the caretaker. I also object to being told I can't take pictures by councils and private companies who themselves are enthusiastically engaged in Orwellian levels of public surveillance via CCTV –

Nigel Atherton, Group Editor



WHAT THE FUTURE HOLDS

Isn't it about time that manufacturers were willing and able to upgrade an existing camera (Poll, AP 26 April)? You would keep it for a couple of years and then they would replace the sensor and electronics, possibly refurbishing a few other bits and pieces. The deal could include a promise of, say, 10 years of optional paid-for upgrades. I could see that this might stimulate further sales of lenses, if photographers were confident that their system was truly future-proof.

Could the future see top-end cameras leased with upgrades being part of the deal so you always have the latest technology, but with less waste? Manufacturers would move in the direction of becoming more of a service industry, which might bring work to local people. **Wheelu**

TO A TEE

Nigel Atherton's enthusiasm for the new Leica T compact system camera is understandable (AP 3 May). Leicas are hugely desirable, yet sadly for most of us, hugely out of our price range too.

There's a mystique to these beautifully crafted cameras, which I witnessed first-hand at a camera club many years ago. A new member turned up sporting a brand-new black Leica M6. He sat there smirking as it was passed around to each of us, who 'oohed' and 'ahhed' at the sheer beauty of it. I too was taken by the beautifully engineered body and lens, but knew only too well that my ever owning one was completely out of the question.

Our chairman quipped, 'I'll bet you take a few prize-winners with a camera like that.' Which was rather ironic, as the club's landscape and still-life competitions were later both won by a member using a humble Lubitel 2 TLR, which cost about a tenner brand-new. Proof indeed of the old adage that it's whose behind the camera that



counts rather than the name – Leica or not – emblazoned on the front of it.

Terry Armstrong, Tyne & Wear

How right you are, Terry. Leicas are beautifully made tools, and like all tools it's the skill of those who wield them that determines the quality of the results. But like a luxury car, a Leica can also make the journey more enjoyable, even if the destination is the same –

Nigel Atherton, Group Editor

BACK CHAT

AP reader Mike Morley on the important decision of whether to spring-clean his photo collection

ON HUNDRED and fifty thousand – I've reached a significant point in my photo collection. So what to do next? Buy yet another hard drive or is it time to get ruthless and finally sort them out?

My wife said to get rid of most of them, that no one else will ever be interested in them after I've gone, and that she has plenty of other jobs for me to do with my time. I want to be able to pass on a good record to my children, but would they be pleased to have a vast amount of photos from their youth to rediscover, or angry with me for leaving them thousands to sort through when they want only a few good ones?

So I enthusiastically started going through the 1- and 3-million-pixel images. Thanks to my earlier poor camera skills coupled with the poor quality of those images, it felt like I had been transported back to some bygone era of slides or faded prints discovered in some faraway dusty attic, and yet they had all been taken this millennium.

I deleted all the old scenery ones. Most were truly awful with burnt-out skies and bad focus that I would never dream of taking nowadays, or a horizon so sloping that it could only have been taken while putting the camera back in the bag due to shutter lag. Scenes from old holidays, people I cannot recognise, old houses and their old DIY projects, old street scenes and much more were all marked for the chop. My enthusiasm for these old photos was quickly dropping.

I've been so impressed by the quality of my recent full-frame photos but it's made me think that in a few years I'll probably be doing exactly the same thing again and deleting most of the photos I'm taking now. I easily remember that it was the most amazing thing ever after I had just upgraded to 3 million pixels. Those photos were amazing and I wanted to show them to everyone. Never mind decaying negatives, incompatible formats, unreadable medias, the demise of Facebook, broken camera phones and so on. The newer digital technology certainly loses the interest of the old.

Well it took about 60 hours of decision and indecision and about 50,000 of my images were marked for deletion, and it felt good to have finished the task. Will I ever have the time and inclination to look once more at the ones I have saved? I'm still taking loads every week. Should I be even more ruthless?

Well, hard drives are cheap, and I'm having second thoughts now: should I just keep them all anyway? What does it matter? It seems like the best record for future generations could well be those who just do not have the time or inclination to sort back through their collections.

OK, I've done it, many are now gone and I've clawed back a reasonable but not impressive amount of disk space, but I've still got to buy that new hard drive. Those gigabytes won't take long to fill again but will certainly be much quicker to sort through.



PHOTO INSIGHT

BRINGING
YOU ESSENTIAL
EXPERT ADVICE
EVERY WEEK

Andrew Sanderson demonstrates that the best shots can be found in the most unlikely of locations, and how developed instincts can be a photographer's greatest asset



ANDREW SANDERSON

A renowned photographer, tutor, author and Ilford Master Printer, Andrew Sanderson offers practical tips on working with film and traditional darkroom techniques

AS A PHOTOGRAPHER you develop several instincts, whether that's how to accurately assess an exposure, how to frame and compose a scene, or even what exactly can constitute a viable, engaging subject. This image is one such example.

This simple shot of a folded bed was taken way back in 1995 during one of the rare opportunities my family and I get to take a holiday. We found some time to take a trip to France, taking in tow our daughter who was just six months old at the time. It was actually my first visit to France. Somehow I had just never taken the opportunity to travel there despite our little island being so close to its shores. Accommodation wasn't an issue as we were able to stay at a friend's farmhouse. The location was the very definition of rustic. It had yet to be renovated so we ended up slumming it in a knackered old caravan located in the yard.

At the other side of the farmyard were some old dilapidated farm buildings and, most intriguingly, a collapsed barn. There were no facilities there to speak of, with the exception of a single toilet. However, even that was only a temporary measure set up in a big, open empty room. The windows were gaping holes and the floors were bare and covered in an inch of dust that was probably older than me. I say the room was empty... There was one detail that stood out in the gloom: a single folded bed.

The first time I set foot in the room and saw that bed I knew I had a shot just waiting to be captured. That's the instinct I mentioned above. I can't explain it. I'm not sure what it was about it, or why people still single out this image as one of their favourites, but something about this scene affected me when I stood there observing it.

I hadn't got much with me in the ways of photographic equipment. This was one of the rare occasions when I chose to travel light. I had only two cameras with me: a simple Zeiss Ikon Nettar folding 6x6 camera and a Pentax ME Super 35mm. I knew I needed more than the 35mm camera could provide and I also thought that the square format of the 6x6 camera would better suit the scene – particularly in the shape of the folding bed.

Luckily I'd bought a tripod along, a necessary piece of kit as the light from the hole where the window should have been was quite dim. The scene was in need of a slow exposure. If I recall correctly, the

lens was stopped right down to f/22 and the exposure was counted in seconds, somewhere in the region of 10 secs I expect. I remember taking my meter reading from the striped fabric as I knew I needed enough exposure there.

Again, metering is an instinct that's honed over time. There are several ways in which it can be achieved and the trick as a photographer is to work out what method will work for you. Some photographers feel competent enough to override what the meter is telling them in order to achieve a particular exposure aesthetic. For myself, practice has given me an understanding of light and exposure and how that translates to film and, consequently, to the post-processing.

When I came to print the image in the darkroom, I could see that the wall behind the bed was going to appear too dark and the floor at the lower left of the picture was going to be too bright. I had to dodge the shaded areas and burn in the light parts to balance the tones and to recreate the scene as I saw it. Our eyes adjust to extreme lighting situations and often a photographic representation stubbornly refuses to comply with our memory of a scene. I had to do a lot of dodging and burning on this print but I managed to achieve something approximating the scene. The combination of Ilford HP5 film and ID11 developer gave me a negative that was no trouble at all to print. If I had used a more vigorous developer, such as Rodinal, I would have had a much greater contrast problem and a harder time in the darkroom trying to correct it.

The print was made on Agfa Multicontrast Warmtone paper, but it is unfortunately no longer in production since Agfa ceased trading. The finished print was partially toned in selenium, which gave the slight plum colour to the darker tones.

The Zeiss Ikon camera might be small and unimpressive to look at but I have to say it has a cracking lens on it, which gives me really sharp negatives almost every time I use it. Used sensibly, it rivals the top branded medium-format cameras. I have been very pleased with a number of photographs taken with this camera and this shot of a standard old folding bed is definitely one of them. **AP**

Andrew Sanderson was talking to Oliver Atwell



If you would like to read more about paper negatives, Andrew's book *Paper Negative Photography* is available from www.blurb.com, price £15

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DISTRESSED BORDER EFFECT

**MARTIN EVENING**

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 5 Book*, *Adobe Photoshop CC for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.

After

Martin Evening's Retoucher's Guide

Borders help to give your images definition. **Martin Evening** shows how to create a ragged edge

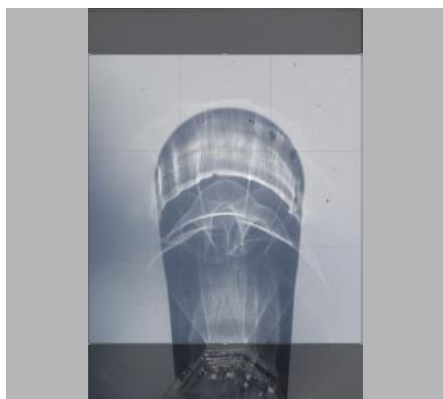
THIS WEEK'S tutorial features a couple of tricks rolled into one. In the first few steps I show several different ways to remove spots and blemishes. When using Lightroom or Camera Raw, it is possible to do this directly to raw images. Also, when using the very latest versions of Lightroom and Camera Raw, you are no longer restricted to spot circles and can just simply brush away unwanted marks. Where an image contains lots of fine detailed blemishes, the quickest method to use is the Dust & Scratches filter in Photoshop. This broad-brush approach does have the downside of softening image detail. But you can overcome this

by increasing the Threshold slider and through the selective use of the Lighten or Darken blend modes.

The distressed border effect was achieved by using the Refine Edge command to modify a selection edge. Its real purpose is as a photo mask refinement tool, but it so happens to have this quirky behaviour that when applied to a regular selection using the settings shown on page 20, it will produce a rough-edge border effect. In this example, I set the background colour to white, but this technique will work just as well to produce a black-filled border. ➔

Before





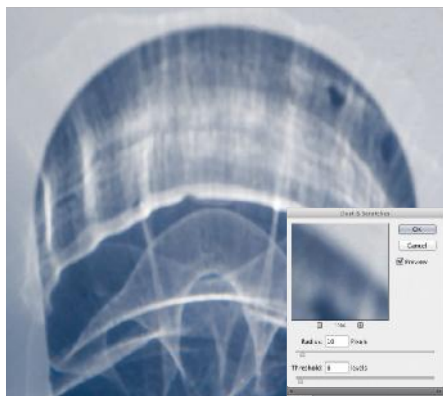
1 This shows the before shot of light coming through a glass. In this first step, I selected the Crop Overlay in Lightroom to crop out the glass from the foreground. Crops in Lightroom are made non-destructively, so you can easily re-edit a crop at any time.



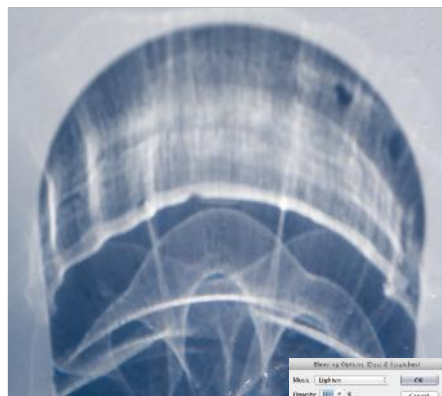
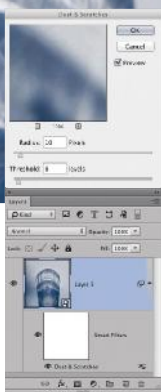
2 There were a lot of blemishes and scratches that needed to be removed from the tabletop. Here, I used the Spot Removal tool in Lightroom to remove most of the major marks.



3 To optimise the image tonally, I simply clicked on the Auto button in the Basic panel. This single step can often be all you need to achieve an ideal tone balance. I did, however, increase the Vibrance slightly.



4 I went to the Photo menu in Lightroom and chose Edit in>Edit in Photoshop. I then converted the Background layer to a smart object, selected Filter>Noise>Dust & Scratches, and applied the settings shown here.



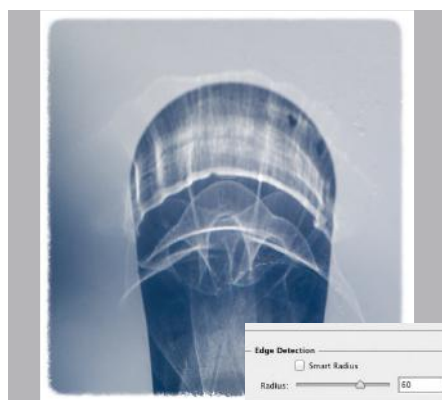
5 This filter got rid of most of the remaining little blemishes, but rather crudely removed the fine detail, so I double-clicked on the Smart Filter settings in the Layers panel and set the blend mode for the filter effect to 'Lighten'.



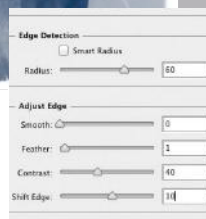
6 This is the cleaned-up image with the Smart Object layer, to which I added an empty new layer at the top of the layer stack. I used the Spot Removal tool (with Sample All Layers selected) to clean up any remaining marks.



7 I added a white filled background layer at the bottom of the layer stack, created a merged filled layer at the top of the layer stack, and hid all the other layers. I created a marquee selection, then went to the Select menu and chose Modify>Smooth, entering a value of 50 pixels.



8 With the selection still active, I went to Select>Refine Edge... I applied the settings shown here to achieve a distressed border effect, while in the Output section I selected the Output to Layer Mask option.



9 Here you can see the finished result, where the merged composite layer was masked by the Refine Edge selection, and only this and the bottom-most Background layer were visible.



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Shifting perspectives



With his minimalist approach to architectural photography, **Andreas Levers** ensures we see the beauty in everyday objects. **Jade Lord** finds out how he does it

Left: Levers' minimalist approach ensures that his images are clean and graphic

CLEAN, geometric lines slice through each image in Andreas Levers' architectural photography series *Modern World*, creating angular pockets of shape and form that are both pleasing and intriguing to the eye. The effect is that the images resemble pieces of drawn graphic design rather than photographs of buildings. It's an effect that is purposeful: self-taught Levers is a designer by trade and the minimalist approach is an extension of his aesthetic preference in his day job.

'I work as a media designer and have a fondness for the Swiss style of graphic design, which has a clean and minimalist approach,' reveals Levers. 'When I arrange a building in the frame, I intuitively use techniques I learned for print layout, such as balance, alignment and rhythm.'

That said, he confesses that these elements are so natural for him now that taking photographs in this way does not require him to have to follow a predetermined checklist.

'I have to admit that this sounds more analytical than my approach feels,' says Levers. 'When I look through the viewfinder, arranging the subject is more about following intuition.'

What that subject is can change each

time Levers goes out to explore the area of Germany around Berlin and Potsdam that he calls home. From factory buildings to traffic infrastructure, his one rule is that the buildings are those that people pass by every day without taking conscious notice.

'I look for structures that were primarily designed with only their purpose in mind, often lacking ornamental detail and being more about utility than representation,' explains Levers. 'Commercial districts, industrial zones, high-rise flats – these are all likely candidates.'

Sometimes these structures find him – for example, while taking long walks with his camera in his bag – but at other times he will plan a trip to find a specific building.

'I subscribe to many online resources about modern architecture,' says Levers. 'They feature extraordinary buildings. I try to visit these sites out of curiosity in the hope that I can find alternative perspectives to the existing images.'

IMAGE STYLE

Indeed, it is his distinctive style of perspective and composition that sets Levers' work apart from his peers. Another point of difference is that there is no message with the series – environmental, cultural or otherwise. Instead, since he began the series in 2010, he has always concentrated purely on the look and style of the photograph.

'For me, it is not so much about a concept as it is about a point of view that sits somewhere between high-gloss commercial work and unedited documentation. This is an aesthetic choice, rather than a message: I consider myself to be more of an observer rather than a commentator,' says Levers.

That point of observation has slowly changed since he first started taking photos and grouped them together in his first set of *Modern World* images. Levers feels that he has gravitated

Below: Natural-light figures as a key component in Levers' images





ALL PICTURES © ANDREAS LEVERS



towards a 'functional and sober architectural style', inspired by famous photographers such as Andreas Gursky, Thomas Struth and Edward Burtynsky. Achieving this functional style involves many factors, one of which first involves picking the right time of day at which to shoot.

'When given the choice, I prefer the calm of the morning,' says Levers. 'The silence and solitude complement my chosen style of photography and, beyond aesthetic reasons, I enjoy these hours as a break from the rush of the working day. Early morning also means fewer people: while people in architectural photography create a good sense of scale and visual interest, in my photography they would draw too much attention and reduce the buildings to merely a background.'

Stripping back the subject to be just the building and the surrounding environment further strengthens the visual impact of structure and form. This is also enhanced with shooting in the right lighting conditions.

'I prefer to shoot in bright light, as the bright environment helps me to focus on the structure and form,' explains Levers. 'This also has something to do with graphic design, as brightness is a good way to simplify and to reduce the composition, allowing my images to get closer to that of a technical illustration.'

'I also avoid overemphasising textures or small details for similar reasons – for my

'When given the choice, I prefer the calm of the morning. The silence and solitude complement my chosen style'

series, I feel it would distract from the overall geometry. To some this may come across as sterile, but I would not choose this adjective as this suggests a dislike or aversion to the subject matter – it's more about clarity.'

EQUIPMENT CHOICE

The key to achieving this clarity lies in Levers' choice of lens and camera set-up. He currently favours two cameras: an Olympus OM-D E-M1 with a 12–40mm f/2.8 zoom lens and a Canon EOS 5D Mark II. The Olympus, he says, is 'light, unobtrusive and powerful', and Levers carries it when walking around in search for new photos. However, it is the Canon combined with a 24mm TS-E f/3.5L II tilt-and-shift lens that gives his images the distinct clean lines and structure that so define his work.

'This is the most amazing lens I have used so far,' says Levers. 'It is not too wide and not too long, and has an amazing image quality. Besides that, I enjoy composing the image precisely without the need to correct the



FAVOURITE SHOT

LOCATED at the former border between West and East Germany in Berlin, the abandoned structure shown above was once a fuel station. 'It shows the difference in architecture between the two former countries,' says Levers. 'In my perception, the architect spent time and dedication designing a functional structure that has a memorable visual quality.'

'I took this photo in the chill of an early Sunday morning, using my Olympus OM-D E-M1 with 12-40mm

lens in aperture priority mode, at 1/200sec, f/5.6 and ISO 200.

'When I reviewed the shot on the camera display, I knew that this one alone made the trip to the location worthwhile. The pale colours and slight decay add a sense of timelessness, while the low angle of the sunlight emphasises the volume of the building, and the mist adds depth and brightness to the image. For me, this image perfectly summarises the Modern World series and the way I work.'

perspective in post-processing.'

As the series has continued, Levers has found himself drawn to using a focal range between 24mm and 85mm, thus avoiding extreme focal lengths. He now usually frames the image in a way that hones in on only the aspect of the building he wants to capture.

'At the risk of overusing the graphic-design analogy, I try to compose the shot so I have included everything necessary and removed anything that is superfluous,' he says. 'It's about the balance of the features, the position in relation to the frame itself – there is a way that things line up naturally while I slowly move around a subject with the viewfinder at my eye.'

When he does find the frame he wants, with his Canon set up on a carbon-fibre tripod with a solid ball head and an L-clamp, Levers is quite particular about his exposure settings to ensure that everything remains clear and sharp.

'Approximately 9 out of 10 times I shoot in aperture priority mode, with the ISO at the lowest setting [200 for the Olympus and 100 for the Canon],' says Levers. 'I almost always choose an f-stop at the sweet spot between wide open and diffraction limit to maximise image sharpness and depth of field. This boils down to an aperture between f/4 and f/5.6 on the Olympus and f/8 to f/16 on the Canon.'

Shooting digitally enables Levers to take advantage of live view mode on the Canon to manually focus the tilt-and-shift lens to ensure everything is precisely in focus. Another distinct advantage of having an electronic viewfinder is the ability to display a live histogram – something that assists Levers in achieving that bright, clean style he favours.

Below: Unusual camera angles and perspectives are key features of Levers' work

Above left: A simple everyday wall becomes an intriguing compositional device through Levers' lens

Left: Strong pockets of colour within drab environments are a strong recurring element of many of the images





'While many people do not like electronic viewfinders, I find it very helpful to display a live histogram,' he says. 'This makes it very easy to push the overexposure and still keep enough highlight detail in the raw files. Another feature I use extensively are picture styles to anticipate the results of post-processing in-camera.'

FINAL TWEAKS

Indeed, it is in post-processing that Levers further enhances the sleek, minimalist look evident in *Modern World*. While he is an advocate of getting it right in-camera to begin with, he does take advantage of Adobe Camera Raw to finalise his style.

'Most of my editing is a combination of intentional overexposure and desaturation of specific colour channels,' says Levers. 'Many of my images have pale, almost monochrome yellow and orange parts, with darker blues. This removes a lot of the grunge and imperfection, and emphasises the transition between the sky and the tops of the structures. When the luminance is all set up, I add some split-toning for colour contrast. If necessary, I will also take the liberty of removing small stains or distracting elements like debris.'

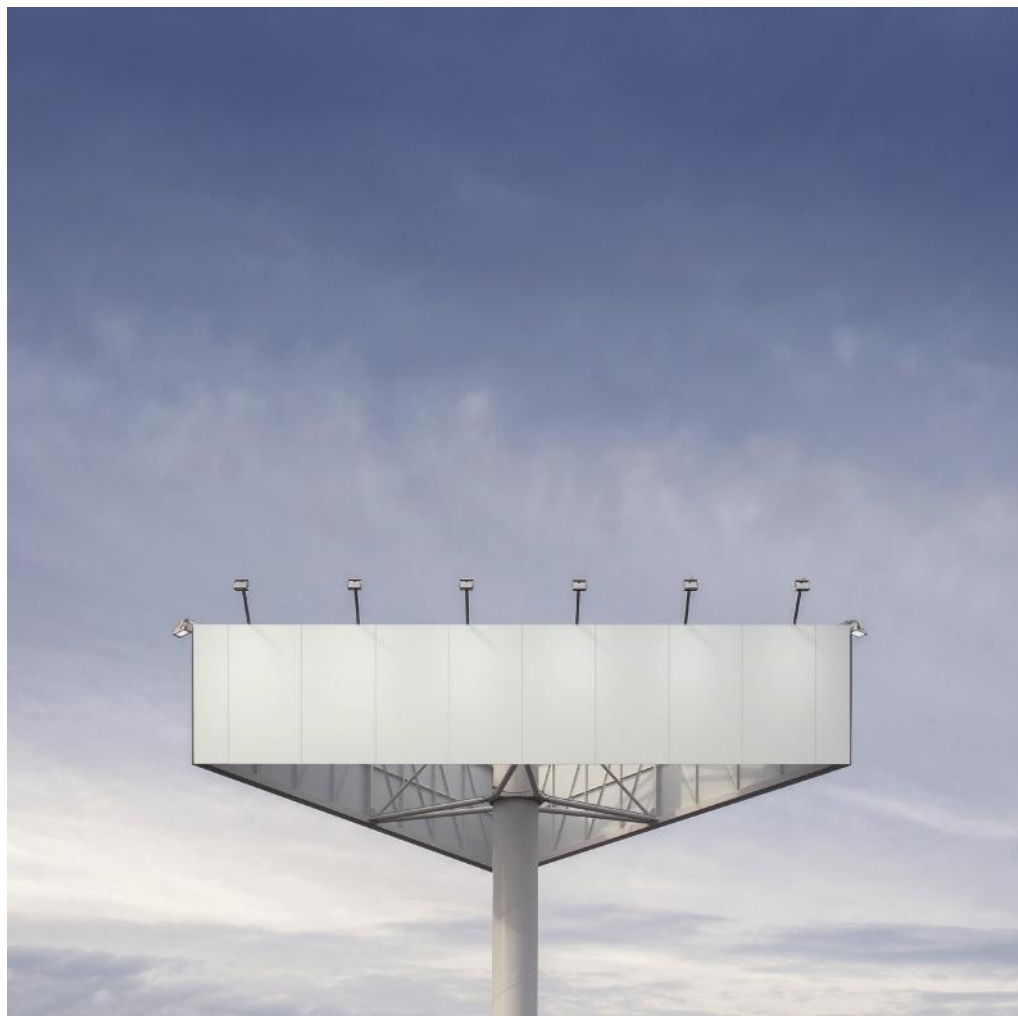
This cleansing approach – and the minimalism of the whole photographic process Levers uses – does not take away from the reality of the buildings, rather it



Above: Simple, clean compositions recur frequently

Below: Mundane scenes become something beautiful in Levers' work

makes them hyper-real. The functional buildings Levers focuses on are often ignored elements of the visual environment we inhabit, but Levers puts them centre stage, takes away the distractions and forces us to confront them and to form an opinion about them. It is testament to Levers' ability that often it is the beauty of the design we see above all else. **AP**



TOP TIPS

Andreas Levers' top tips on how to take better architecture photography

1 MASTER YOUR GEAR You don't necessarily have to spend more money on better gear in order to take better photos of architecture. There is a satisfaction to be had in mastering new gear, but a new lens or high-end DSLR will not necessarily change your point of view.

2 LENS CHOICE While it is tempting to use ultra-wide lenses for a dramatic effect and to include everything, Levers recommends trying more 'normal' focal lengths. There is a lot of creative latitude in leaving things out rather than trying to include everything.

3 LOCATION, LOCATION Visit a place over and over again. The place may not change much, but your view will, as you assume new perspectives and develop new ideas over time. Additionally, you can try unusual times or counter-intuitive weather to get new images from known locations.

4 TAKE INSPIRATION Imitation is the sincerest form of flattery, and if Levers particularly likes the work of a fellow photographer and does not know how it was achieved, he tries to emulate and adapt their work. 'Ask yourself, what makes a photo work? Where are the differences compared to my work? Asking questions and pointing out differences is the key to better understanding,' says Levers.

To see more of **Andreas Levers'** work, visit www.andreas-levers.de



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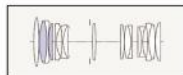
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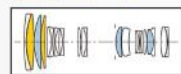


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It's a small world

New York-based photographer **Kim Keever** composes beautiful tabletop landscapes that are a miniature wonder. He talks to **Oliver Atwell** about the process behind their creations



THE FREUDIAN concept of the uncanny is an intriguing notion. Meaning quite literally the 'opposite of what is familiar', it describes that odd feeling we get when we see something we know we should recognise but, for some reason, it feels quite alien. It's difficult not to feel that way when looking at Kim Keever's painstakingly constructed landscapes. The uncanny feeling comes not only from the fact that his images are beautifully composed replicas of natural landscapes, but also from their apparent link to art history. The construction, lighting style and romantic vision that Keever invests in his images have their seed in the kinds of landscape work produced many years before Keever even thought of picking up a camera.

'On many occasions, people have referenced the romantic landscape painter JMW Turner and, perhaps more often, the Hudson River School when discussing my work,' says Keever. 'They were an influence, but the influence was more psychological than stylistic. I never set out to make anything that looked the Hudson River School. It came naturally to me, largely due to the fact that I grew up with these kinds of scenes in my backyard in Virginia [in the USA]. I spent a lot of my childhood surrounded by idyllic landscapes.'

It's interesting to note that Keever began his career as a painter but, as he admits, his interest in the medium began to wane, particularly when he realised he could

accomplish something unique by shifting his attentions to photography.

'I got a little bored with painting,' explains Keever. 'I needed to find a new kind of outlet for my ideas. It was then that I discovered Cindy Sherman's work. That was the starting point of me moving towards photography.'

Keever's fascination with Cindy Sherman's photography stemmed from his recognition of the fact that her works were intensely personal, and it was with this in mind that Keever set out to start something new.

TABLETOP WORLD

Working with the idea of creating something personal and self-constructed, Keever set about attempting to transfer his painterly



Left: Injecting paint into water was the missing element Keever needed to give his images atmosphere. It can be seen here in the clouds that hang over his landscapes

Above: A behind-the-scenes look at Keever's studio set-up

Right: Keever's beautifully constructed landscapes are a considered interplay between props, light and atmosphere

worlds into something a little more tangible, specifically by building miniature sets in the makeshift studio set up in his apartment in East Village, Manhattan. It was a learning curve that found him trying out various methods to achieve the kind of aesthetic he desired for his work.

'My initial experiments weren't at all satisfactory,' admits Keever. 'I couldn't achieve any kind of atmosphere. The images were too otherworldly because they didn't have the same degree of atmosphere I was looking to replicate. I graduated from simply shooting the images bare to surrounding them with clear plastic and then introducing things such as lit cigarettes [for a misty effect] and coloured smoke bombs. Once I added coloured gels to the lights I had my aesthetic.'

It was then that Keever learned that a friend was disposing of his 100-gallon aquarium. He realised that he could create the kind of mood he was looking for by introducing paint and water.

'The first time I tried it, I knew I was on to a good thing,' says Keever. 'It worked so well because, as I'm sure we all know, water diffuses light. You could almost say that the water in the tank was doing the same kind of thing that water vapour does in the air of a natural landscape. When you're standing on

a hill looking out a beautiful scene, so much of what you see is determined by the water droplets in the atmosphere. It interplays with the colour and light.'

On another, more crucial level, the paint (common house-paint pigment) adds the impressive element of clouds to the images. The application of paint is a considered process and one that can work towards many ends.

'I use various methods for getting the paint into the water,' explains Keever. 'I use the kinds of bottles and cans you'd use for insect spray. I then connect a rod to the nozzle and pump the paint into the water whenever I need it. Other times, I'll use tubes that run down the insides of the tank. I then pour the paint in and it runs into the bottom of the water. I also did a few shots of waterfalls where I had tubes running to the top and the paint would actually run down the waterfall. It was quite beautiful.'

ARRANGING THE SCENE

Keever started his series of landscapes way back in 1992. That gives you some idea of just how long it can take for some of these images to come together.

'Usually, I'll think of an idea and then for the next couple of years start collecting materials to build that image,' he says. 'I'll read something or see something on TV that sparks an idea. Then I'll try to build an image in my head and decide exactly what I need. There are little places here and there in New York where I can find all the things I need, including the lighting.'

'I generally use spotlights to illuminate my work, usually placing them at the sides of the tank. This gives me just the right amount of coverage I need. Once I have the lighting in place, I can start rearranging the plants and mountains. Essentially, I'm just working with a still life.'

Most of Keever's landscape images were shot using a 5x4in Cambo camera with a Schneider 150mm lens, although recently he has upgraded to a Hasselblad H3DII 50-million-pixel camera. The change

in cameras has greatly improved the way Keever works.

'The Hasselblad is a wonderful camera,' says Keever. 'It's as good as, if not better than, shooting on 5x4. The dark spaces in my shots have no artefacts, so there's a lot of leeway with my lighting. It's faster than working with film. I've occasionally worked with 10x8in film and that can be painfully slow. I could never go back to using film for this project because my rate of success at getting a good shot would be significantly reduced due to the rate at which the paint formations change shape. Now I can take 20-50 shots, whereas before I could take only 10. For the number of shots I take, the camera has pretty much paid for itself. That said, I could have still bought a used Mercedes for the price I paid!' **AP**



ABSTRACTS

AT THE moment, Keever is working on an abstract series that's just paint and water. 'Every time I create an image, I have no idea what I'm going to get,' he says. 'It's become a wonderful random series where I pump the paint into the water with varying degrees of force and colour, and then see what happens. That's the whole process. I stand behind the tank and watch what's happening in a mirror I've placed in front of the tank. Then I'll shoot wirelessly. Once I go through the images, I'll find all these random and magical events. It's totally unpredictable and a massive amount of fun.'

To see more of **Kim Keever's** work, visit www.kimkeever.com

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Drama in the Wood

1 The mist works well with the skeletal trees, giving the image a ghostly feeling of drama

Sony Alpha 77, 28mm, 0.6sec at f/14, ISO 100, tripod

Learning the Light

2 The figures in the corner of the frame add a wonderful human element to this landscape

Sony Alpha 77, 16-80mm, 1/30sec at f/11, ISO 100, tripod

Barrow Hill

3 Andy handled this strong sunrise expertly, creating a beautiful shot with no flare

Sony Alpha 77, 16-80mm, 1/30sec at f/11, ISO 100, tripod



Andy Hough Oxfordshire

What Andy thought would be just a mildly diverting hobby quickly turned into much more than that. 'I realised that photography is not just about pointing and shooting, but is a blank canvas just waiting for you to fill with life,' he says. He favours the natural world

as a subject, and loves to wander the woods in early mornings, watching dawn light take shape through the trees. To see more of Andy's photography, visit his personal website (www.andyhoughphotography.com) or his Flickr page (www.flickr.com/photos/andyhough).

3



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4



Andy has created a beautiful bucolic shot that brings to mind the paintings of the Hudson River School. The stunning interplay between the sun and mist makes this an engaging landscape shot that shows just how important it is to shoot at the right time of day – *Oliver Atwell, senior features writer*

Andy Hough

Continued

Wonderland

4 The dawn light begins to perforate the mist in this masterly woodland image

Sony Alpha 77, 16-80mm, 1/400sec at f/11, ISO 100, tripod

Round Hill

5 The eye is led up the bulbous shape of Round Hill to the thicket of woodland in the centre of the image

Sony Alpha 77, 16-80mm, 1/30sec at f/11, ISO 100, tripod

5





Laura Hacking Greater Manchester

The first picture Laura ever took – a close-up of her mother's face – takes pride of place in the family photo album, despite the fact that she was just a toddler when she snapped it. However, it wasn't until five years ago that Laura picked up a camera of her own. After surviving three years on auto mode, she felt she needed to take more professional images.

Consequently, she enrolled on a photography course and started to get to grips with her new Canon EOS 100D. 'Taking photographs is my "me" time,' she says. 'It's a time to escape the daily routine, plus my children enjoy coming on adventures with me to find new places to take photographs. To see more from Laura, find her on 500px at www.500px.com/ljhacking.

Salford at night
1 The night lights of Salford Quays are reflected beautifully
Canon EOS 100D, 18-55mm, 30secs at f/5.6, ISO 100, polariser, tripod

Salford evening
2 The colours are punchy and vivid in this purple twilight scene
Canon EOS 100D, 18-55mm, 2sec at f/22, ISO 100, polariser, tripod

Salford canal
3 Strong diagonals lead the eyes through this image
Canon EOS 100D, 18-55mm, 30sec at f/5.6, ISO 100, polariser, tripod

1



2



3



Red Light District, China

1 The rainfall sheen brings out the colour of the light, although it meant Kiran had to protect his camera with his coat

Canon EOS 550D, 50mm, 30secs at f/22, ISO 100,

Scarf Vendor, Thailand

2 This vibrant shot is full of colour and personality

Nikon D700, 50mm, 1/1250sec at f/14, ISO 400

Sawadeeka, Thailand

3 A shallow depth of field isolates the subject's face in this simple but effective portrait

Nikon D700, 50mm, 1/4000sec at f/1.8, ISO 200

Kiran Jay Babla Essex

Kiran hadn't thought much about photography until some of his friends showed him the difference between photos taken with a DSLR and those he was taking on his phone. He was disciplined, however, and refused to buy a DSLR until he was satisfied with the competence of the images he was taking on his phone.

Kiran has caught the travelling bug and is always keen to see somewhere new, but everywhere he goes his camera goes along for the ride. 'Every time I go away, I try to focus on one aspect of photography,' he says. To see more of Kiran's photography, find him on Facebook at www.facebook.com/bablaphotography.

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Richard Branson
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Virgin Islands, for
Time magazine story
about Virgin Galactic
space-flight company



Famous faces

Celebrity portrait photographer **Brian Smith** talks to **Tim Venn** about his journey to the stars and reveals the tricks behind getting the rich and famous to cooperate on a shoot

HARD work pays off. Brian Smith knows it well. Starting out as a sports photographer for a small-town high school, he got his first break when he summoned the courage to show his work to a local newspaper sports editor, and soon found himself shooting several assignments a day for local papers.

'Working for newspapers provided me with the best opportunity to develop as a photographer starting out, as it required me to shoot constantly on many different assignments,' he says.

Several more papers and a degree later, Brian found himself at *The Orange County Register* in California, where he landed his first big opportunity in the form of the 1984 Olympic Games in Los Angeles. As a local photographer for a small newspaper, Brian had none of the privileged access to athletes and events that was enjoyed by the big players, such as the *Los Angeles Times*.

His solution? Get creative. He lined himself up for unexpected angles, putting himself in unusual places to get unique shots – halfway down the marathon

track to catch the runners looking at their times, or up top at the back of the stands to catch the swimmers from above. It was a gamble that paid off spectacularly, as Brian won the Pulitzer Prize for his Olympic images. This was also where, through one-on-one sessions with athletes in later assignments, Brian discovered that he was drawn to portraiture.

'The Pulitzer Prize got me an introduction to photo editors,' Brian says, 'but I still had to prove myself to them through my portrait work, doing smaller assignments initially and then working my way up to bigger ones.'

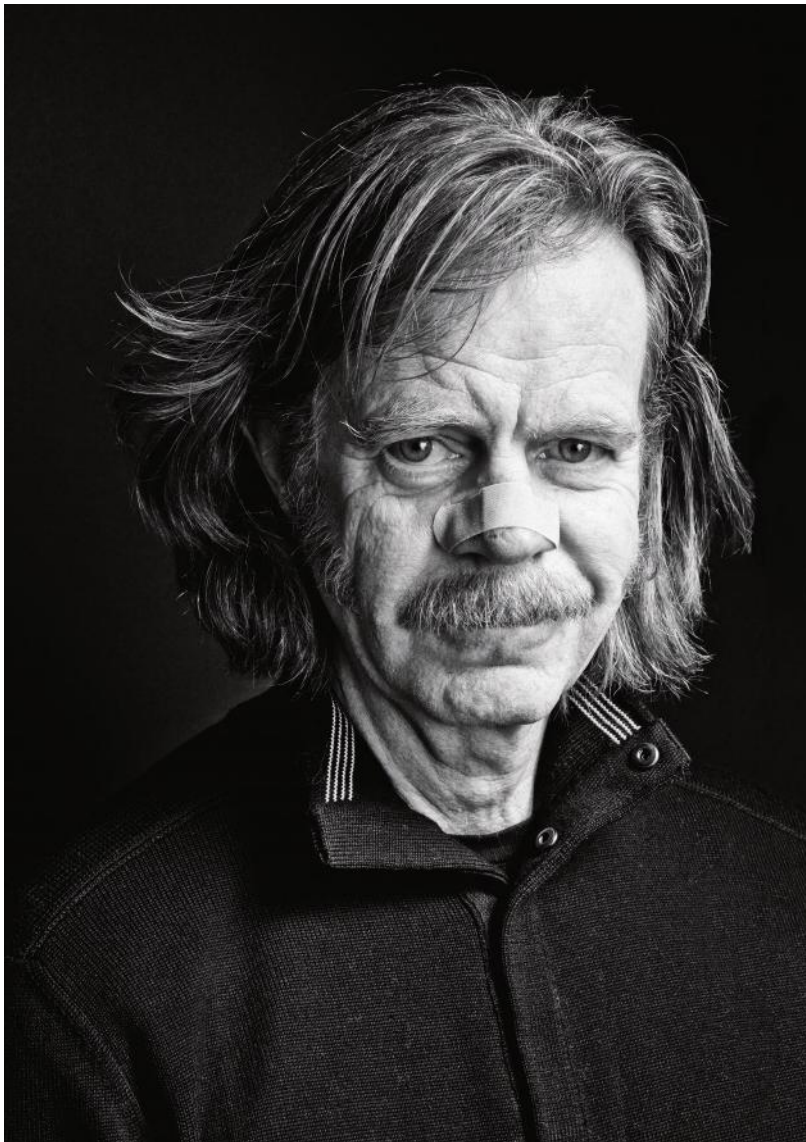
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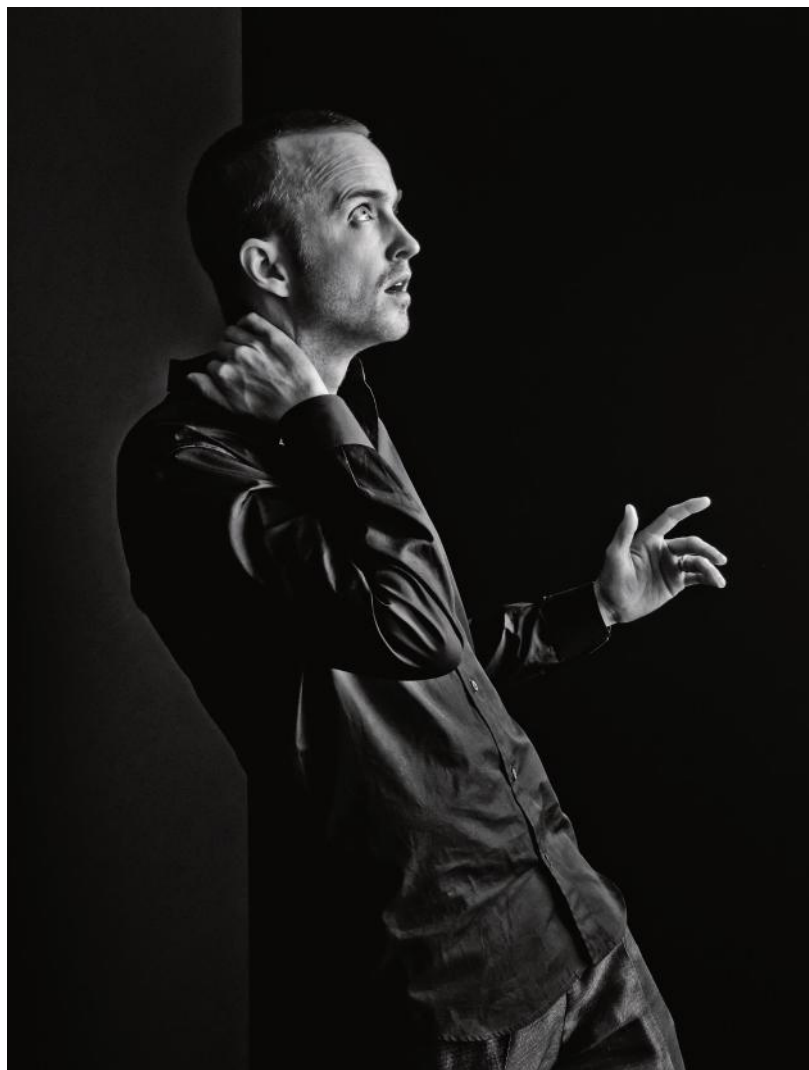
Brian's list of subjects reads like a *Who's Who* of some of the most famous and influential people on the planet. Bill Gates, Samuel L Jackson, Spike Lee, Anne Hathaway – dozens of people from dozens of spheres, all of whom require a different approach.

'To be a successful portrait photographer, you have to be good with people – the five-minute psychoanalyst,' Brian explains. 'You need to figure out what makes your subject tick in a matter of minutes. I took completely different

Below left:
American actor and writer **William H Macy** photographed for the **Be A STAR (Show Tolerance And Respect)** anti-bullying campaign

Below: Douglas Marbler holds a baby gator at the Alligator Farm on November 28, 2000





Above: American actor Aaron Paul photographed in Los Angeles for Brian Smith's book *Art & Soul*, to promote arts funding in partnership with The Creative Coalition and Sony

Top right: French house producer and DJ David Guetta photographed at Soho Beach House, Miami Beach, Florida

Right: Triathlete Fashion photographed in Key Biscayne, Florida



ALL PICTURES © BRIAN SMITH

'A photo shoot is sometimes known as a performance without a script, and I have to direct and reassure the actors'

approaches to Donald Trump and Bill Gates. Donald likes things big, loud and showy with a lot of feedback, while Bill is more introverted and prefers simple direction without embellishment.'

As he is a celebrity photographer, actors are of course a common sight in Brian's studio. While you might expect people who perform for a living to be comfortable in front of a photographer's camera, Brian reveals that the reality is anything but.

'In a portrait shoot, actors are showing their own personalities, which many are not comfortable with,' Brian says. 'A photo shoot is sometimes known as a performance without a script, and I have to direct and reassure the actors just like I would someone who is not used to being in front of a camera. Treat them like a normal person and don't gush over them – find out what makes them tick, don't just fall back on their filmography.'

If Brian had to pick a favourite shoot, it would be his session with Richard Branson. *Time* magazine had suggested putting the industry mogul in a space suit, in relation to the news story about Virgin Galactic space flights (see page 36), and to Brian's delight Branson was immediately on board. 'Branson gets a good concept when he hears one,' Brian says.

With that, both Brian and the spacesuit

headed off to Sir Richard's private island in the British Virgin Islands. Brian's plan was to capture Sir Richard in the 'heroic' first light of dawn, but planning a shoot where a billionaire gets out of bed at five in the morning and actually proposing the idea to said billionaire are two different prospects entirely. Sir Richard's response? 'Let's do it'.

Before he knew it, Brian found himself on a boat with Sir Richard in the small hours the day before Christmas, heading for a tiny spit of sand to capture a picture that would subsequently be published in *Time* and become the cover photo for Brian's book *Secrets of Great Portrait Photography*.

TOOLS OF THE TRADE

Brian's assignments these days are a spread of editorial and advertising. Depending on the budget and the project, he can find himself working with a crew from two to 30. His most valued crew member, however, is his wife, who serves as his stylist.

'She has a sharp eye,' Brian says. 'When I'm focusing on interaction with the subject, she's checking the way clothes are falling and what can be fixed then and there, as opposed to in post-production. I can only focus on so many details, so on shoots with a limited budget I would rather be my own assistant and have her there.'





Left: American actress AnnaLynne McCord photographed at the Sundance Film Festival for the Be A STAR (Show Tolerance And Respect) anti-bullying campaign

Below: A typically vibrant image from Brian's Nude Golf project, which he photographed for *Sports Illustrated*



Kit-wise, Brian has bound himself to Sony and uses the company's Zeiss lenses, including the 24-70mm f/2.8, 85mm f/1.4 and 135mm f/1.8. They proved to be the substitute for medium format that Brian had been searching for, with 'beautiful sharpness and a blessed lack of chromatic aberration'. Brian so extolled the virtues of Sony that he found himself approached by the tech giant for consultation on the then-in-progress Alpha 900.

In addition to his Sony/Zeiss lenses, Brian has also been known to use an adapter to hook up some of his old Leica M-mount glass. 'Being able to use my uncoated or single-coated glass from extinct systems, like the Minolta MD glass or Leica R lenses, offers me invaluable additional looks and options,' he says.

In post-processing his images, he favours a mixture of Lightroom and Photoshop. 'Lightroom's feature of applying settings across a group of images gave back the life that Photoshop layers sucked out of me,' he says. However, while Brian has fully embraced digital post-production and finds the ability to capture files in raw and process

them in a multitude of ways to be a godsend, when his images require special effects he always prefers to do these in-camera.

'Movie-studio executives assume that added elements in my Hollywood assignments, such as a portrait of Hollywood director Robert Rodriguez in LA next to a limo covered in flames, are green screen and added in post-processing, when they invariably are not,' Brian says.

IN THE RIGHT PLACE

You might not think the choice of location all that important for a portrait photographer, but for Brian, his life on the sunny shores of Miami in Florida has frequently been instrumental in getting him work.

'Miami has been a great influence,' he says, 'particularly in location assignments from magazines up north during cold winters, where their brief has been to have blue skies and palm trees in the images. Miami's bright, bold colors have definitely influenced the work that I have become known for,' he says.

It's probably for the best that he didn't learn his portrait-photography skills in the UK, then. **AP**

Secrets of Great Portrait Photography: Photographs of the Famous and Infamous is published by New Riders, price £31.99. Second-hand copies of **Art & Soul** are available at sites listed at artsoulbook.com. To see more of Brian Smith's work, visit briansmith.com

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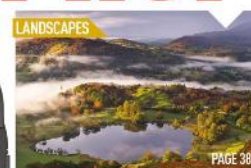


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AP Testbench

Over the next few pages we present this week's equipment

Pixapro Portable LED380 Video Light £119.99

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CONTINUOUS lighting is becoming an increasingly essential piece of kit, especially if you do video work, but finding great portable units that provide decent power at an affordable price is a big challenge.

The Pixapro Portable LED 380 Video Light is a circular-shaped light that can be connected to 12V mains power, or used on location with 10xAA batteries, or with the additional high-capacity 3,200mAh lithium rechargeable battery, priced at £40. Consisting of 380 LED bulbs, this unit produces a colour temperature of 5,500K and operates via a dimmer, giving good manual control over the light intensity. I found that the LED380 is not quite powerful enough at distances beyond two metres, but for closer subjects, it is good for fill lighting or even as a standalone unit for interviews or point-of-view filming at events.

Being a lightweight device with low heat emissions, I was able to handhold the LED380 for added flexibility, though it can also be mounted to a standard 5/8in support stand or boom. In the box you also get a detachable reflector and a diffuser cap, the combination of which produced an attractive soft fill light for portraits. **Jon Devo**

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Dell M115HD Mobile Projector Base £417.60

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OVER the last few years, projectors have significantly improved in terms of colour reproduction, depth and sharpness, but for a long time their size and price have proved prohibitive for some. Now the Dell M115HD Mobile Projector Base tackles these two issues comprehensively. For a little more than £400, the M115HD is about half the size of a thick novel at 104x105.3x36.5mm and weighs just 360g, over 100g less than an Apple iPad Air. Fitting easily into a laptop or camera bag, this projector comes with 1GB of built-in storage and can display Office documents, still images and video in 720p HD resolution, along with audio, either via USB, Micro SD, HDMI, VGA, or wirelessly using an optional Wi-Fi dongle.

I found the M115HD to be particularly useful during studio shooting, using the 1/4in thread on its base to mount it on a tripod. I then projected the mood board onto the wall near the backdrop, which gave everybody on the shoot a constant view of our reference images throughout. Plus, as the images were projected large at a bright 450 ANSI lumens, with exceptional colour and clarity, there was no longer any need for everyone to huddle around a monitor. **Jon Devo**

Amateur Photographer
Good continuous lighting for video and close-quarters portraiture with a sturdy build



Amateur Photographer
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AP 24 May

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AP 31 May

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Sigma 50mm f/1.4 DG HSM | A

Out of **Sigma's** freshly reorganised lens line-up comes a new 'Art'-branded 50mm f/1.4 with claims of superb design and image quality. **Richard Sibley** puts it through our rigorous testing procedure to discover what truth these rumours hold

Richard Sibley
Technical editor



'WHAT is the best lens I can get for my camera?' It is a simple question, and one that most photographers want to know, but the answer is complicated and depends entirely on your subject. As far as all-round performance and versatility go, however, you can't go far wrong with a good 50mm optic.

With a field of view said to closely match that of human vision, the 50mm focal length is suitable for a wide range of subjects, from portraits and travel to landscapes to documentary. It is no surprise that the 50mm lens is often the second

optic that many entry-level photographers buy, especially with a 50mm f/1.8 lens costing as little as £85.

In fact, 50mm lenses can become a little like a drug, and for some, owning one will never be enough. These photographers will continually search for new examples of the 50mm lens, in different versions, ages and lens mounts, with each having its own particular quality. I freely admit to being one of those people. One of my favourites is the Nikkor F 50mm f/1.4 that, when wide open, has low contrast, is soft focus and has a tendency to flair, yet it looks great photographing certain subjects.

Of course, lens design has moved on leaps and bounds since this 1960s example, and the latest Sigma offering, the 50mm f/1.4 DG HSM | A, shows just how far things have come.

'If you want to get faster single AF performance, increasing the motor speed is now an option'

This new lens has already been the subject of a great deal of hype. We heard whispers from Sigma months ago of just how good its new lens was going to be. Obviously, we take any comments from manufacturers with a large pinch of salt, but claims of it matching, and bettering, some of the classic 50mm lenses have got us very excited.

BUILD AND HANDLING

When you take the Sigma 50mm f/1.4 DG HSM | A out of the box, the first thing you notice is its weight. At a hefty 815g, it comes as no surprise to learn that it is constructed from 13 elements in eight groups. This is an extremely complex arrangement for a 50mm f/1.4 lens. Most other similar optics have 6–8 elements, but Sigma clearly has a new-found confidence to manufacture this unique design, and rightly so.

In the past year or so, Sigma has reinvented itself somewhat. Gone is the rather dated cosmetic design of its lenses, replaced with a new design that looks more like a classic Zeiss lens than the 1990s-style third-party lens design that Sigma has previously been known for. And it goes beyond the purely cosmetic. As part of this new range of lenses, the company has also introduced a USB dock that allows some of the features of the lens to be updated by the user. While it obviously can't make the optics any better, it does allow some control over the sort of settings built into the electronics, which could otherwise only be altered via a manufacturer's firmware update.

Which features can be changed depends entirely on the lens in question. For example, on Sigma's newest telephoto lenses, it is possible to use the USB dock and associated computer software to change the focus limit ranges of the lens. The 50mm lens doesn't have a focus limiter, of course, but the USB dock can be used to adjust the micro-focus of the lens, just as you can in-camera. This can help to improve any slight front or back-focus issues when using the lens on a particular camera.

Believe it or not, the autofocus speed can also be improved. Sigma told us that with most lenses the speed of the autofocus motor inside a lens is actually restricted slightly. This is to aid AF acquisition by giving the system slightly more time, and to ensure that continuous focusing is smoother and less jittery, particularly when shooting video. However, if you want to get faster single AF performance, increasing the motor speed is now an option.

One feature that you will be able





As can be seen in the background of this image, the f/1.4 aperture produces lovely round specular highlights. Even though the lens isn't at its sharpest at f/1.4, it can still resolve lots of detail, as can be seen in the pull-up of the hoverfly

➔ to add to this Sigma 50mm lens, via the USB dock, is full-time manual focus. This will allow the user to activate manual focus simply by turning the focus ring, even if the switch on the side of the lens is set to AF. In effect, it is the same as the manual-focus override found on other cameras, making it simple to tweak the focus manually without changing the AF mode. To add this feature to the Sigma 50mm f/1.4 lens, Sigma Optimization Pro Update version 1.2.0 software is needed for the USB dock. See www.sigma-global.com/download/en/ for more details.

There are some other nice new touches. Lenses now have a numerical designation for the year in which they were manufactured. So rather than having Mark I, II or III versions of a lens, users will refer to having the 014, or 022 model. It will be a bit like referring to a fine wine, with each lens having its own particular qualities.

The design of the 014 version of this lens is similar to the 18–35mm f/1.8 zoom lens that we tested last year. It has a large ribbed rubber focus ring that is comfortable to use, even with gloves on. Beneath a small window sits the focus distance scale, while the side of the lens includes an AF/MF switch. It should be noted that this lens is not optically stabilised, which should be a consideration if you have difficulty holding heavier lenses steady. However, I used the lens with a Canon EOS-1D Mark IV and had little problem shooting handheld.

Overall, the build of the Sigma 50mm DC HSM f/1.4 lens is superb, if a little heavy, and it is amazing how a simple redesign of the body can elevate a brand to premium status, without an inflated price tag.

IN USE

One of the first things I noticed when using the lens is how quiet it is. The Hyper Sonic Motor (HSM) is fast and quiet, and it helps that just a quarter turn of the focus ring moves the lens from its 40cm minimum

focus distance to infinity. With such a small turn required, you would think that accurate manual focusing would be difficult; however, the lens was easy to focus using the large viewfinder of the full-frame Canon EOS-1D Mark IV. I was able to focus very precisely, and while this was just as much to do with the chosen camera, the gearing of the lens and the slight firmness of the focusing ring make it possible. Once focused, the lens holds firm and doesn't slip, requiring a quite definite turn to shift it from position.

With a 40cm minimum focus distance, the Sigma 50mm f/1.4 lens provides a



Shot at f/1.4, there is plenty of detail around the subject's eye, and the large aperture helps to create a lovely shallow depth of field

Image quality

THE ONLY surprise with the Sigma 50mm f/1.4 DC HSM | A is just how good it is. Having compared its test results to those of the 50mm lenses that we tested in AP 20 July 2013, the Sigma 50mm f/1.4 lens performs better than the twelve lenses in that test, in all areas and in every respect. At its centre, it is sharper than all of the other lenses, including the older Carl Zeiss Planar T* 50mm f/1.4, which was even tested on a slightly higher-resolution Nikon D600.

As can be seen in the images here and on the test chart, the lens performs at its best at f/5.6–8, and manages to resolve quite a staggering amount of detail. Even more impressive is the performance of the lens at its edges. At f/5.6 there is not much difference between the sharpness at the sides and centre of the frame, and it is only in the very corners that the quality drops. Again, it beats nearly all other 50mm lenses in this regard, although we have not yet tested the £3,500 Carl Zeiss Otus 55mm f/1.4, something that we hope to do in an upcoming issue.

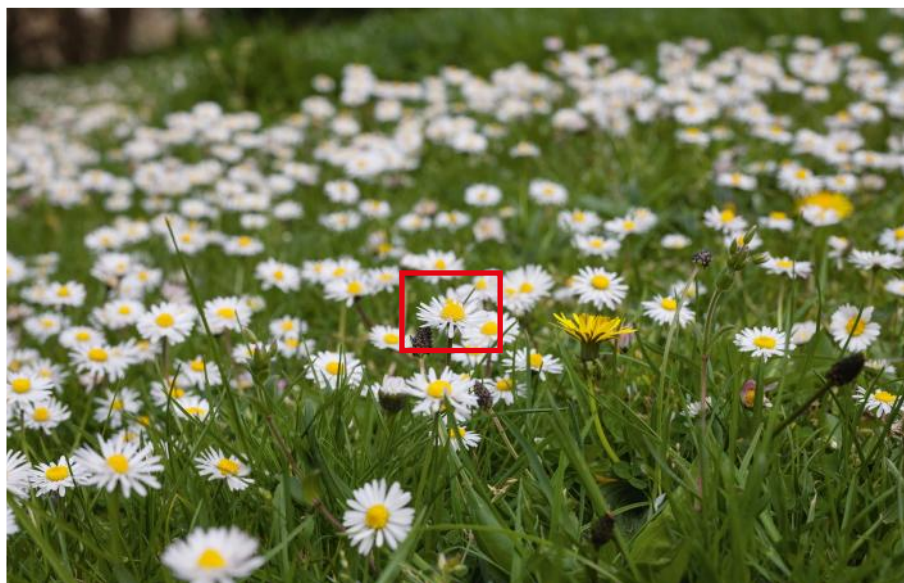
Traces of chromatic aberration were noticeable in some raw images taken with the Sigma 50mm f/1.4 DG HSM | A, but this was only visible at 100% and was removed with the merest nudge of the slider in Adobe Camera Raw.

magnification of 1:5.6, which is respectable for a lens of this type, just don't expect to take too many close-up images with it.

Sigma has used its Super Multi Layer Coating in an attempt to reduce flare, and overall I found that I had no issues with it, even when taking shots of backlit blossom on trees. The coating also benefits the contrast produced by the lens, with images looking crisp, with plenty of micro-contrast between shadows and highlights, which further adds to the optic's sharpness.

When shooting at f/1.4, the light passing through the lens is obviously unobstructed by the lens aperture. But with nine aperture blades producing an almost perfect circle, even stopping the lens down to f/2.8 and smaller produces smooth out-of-focus backgrounds. It is this shallow depth of field created by an f/1.4 aperture that makes 50mm lenses of this type so popular.

Put the Sigma 50mm f/1.4 DG HSM | A on a camera with an APS-C-sized sensor and, all of a sudden, it becomes a 75mm f/1.4 lens, which is very nice for portraiture. At f/1.4, the lens obviously isn't at its sharpest, but for portraits this can be quite flattering, with enough sharp detail in the subject's eyes (see cover image), but with the shallow depth of field and the lens not being at its sharpest giving a slightly more flattering look to skin. **AP**



Verdict

WITH a street price of around £850, the Sigma 50mm f/1.4 DG HSM | A isn't cheap, with most comparable lenses costing around £500. However, the reason for the extra cost is quite clear: this lens is a unique design that breaks away from the traditional configuration of a 50mm f/1.4 lens, a bold move that pays off in image quality.

Sigma is on something of a winning streak, with the 18-35mm f/1.8 lens winning the AP Zoom Lens of the Year award last year, and already this 50mm f/1.4 lens is a strong contender for our Fixed Lens category this year. The images it produces display a staggering amount of detail across the frame, and those shooting landscapes and travel images will be impressed with its edge-to-edge sharpness.

If you are using this lens on a cropped APS-C-sensor DSLR, then it becomes a

great 75mm (equivalent) portrait lens, and by using only the very centre of the image circle, the edge-to-edge sharpness becomes even greater still.

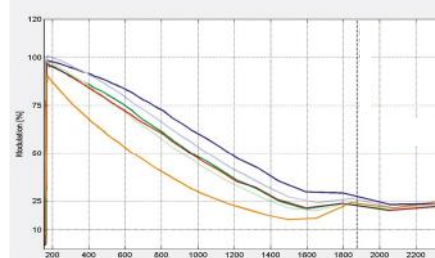
The lens looks lovely and handles just as well, but it is on its image quality that it should be judged and here I find it exceptional. If you have the money and want a 50mm f/1.4, I wouldn't hesitate to recommend it.



Amateur Photographer
★★★★★

SIGMA 50MM F/1.4 DG HSM | A

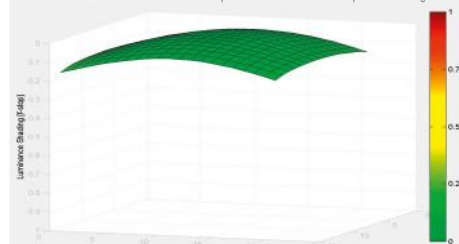
| | |
|------------------|----------------------------------|
| Street price | Around £850 |
| Filter diameter | 77mm |
| Lens elements | 13 |
| Groups | 8 |
| Diaphragm blades | 9 |
| Aperture | f/1.4-16 |
| Minimum focus | 40cm |
| Length | 99.9mm |
| Diameter | 85.4mm |
| Weight | 815g |
| Lens mount | Canon EF, Nikon F, Sigma, Sony A |



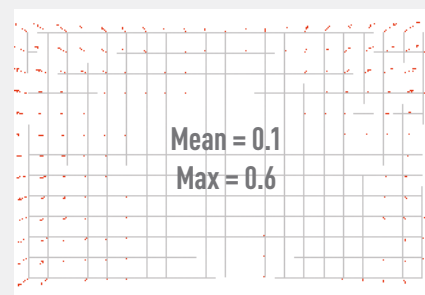
Resolution

Aperture open centre
2 stops down centre
1 stop from min centre

Aperture open edge
2 stops down edge
1 stop from min edge



Shading



Curvilinear distortion

Chart analysis

Tested on a Canon EOS-1D Mark IV

This set of graphs is one of the best that we have seen from any lens that has been through our new lens test. At f/5.6, centre resolution is better than in all of the 12-50mm lenses we tested in our round-up in AP 20 July 2013, as is vignetting. As can be seen in the shading diagram, the vignetting grid is almost flat, showing little difference between centre and edge brightness. The distortion graph shows slight pincushion distortion, whereas most 50mm lenses suffer from barrel distortion. However, it is so minimal that it should be of no concern. This lens is on a par with the best 50mm optics we have tested.



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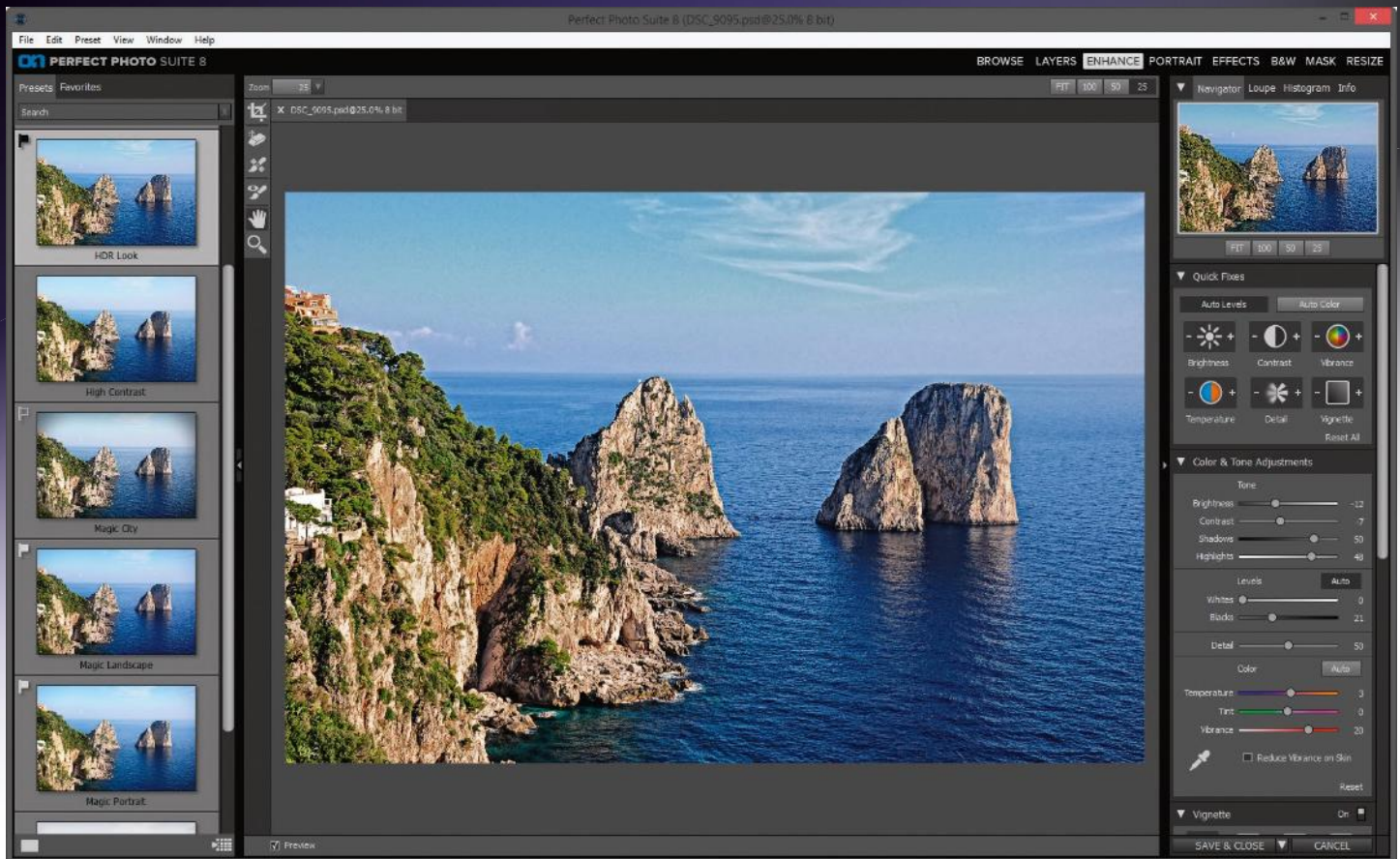
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onOne Perfect Photo Suite 8

Vincent Oliver tests a photo-editing software package that is designed to make your images look their best

The Enhance module, showing larger presets on the left and Quick Fixes on the right. Below are sliders for precise control

The Enhance module enabled the colours to be brought to life. A sepia tone and border were then added using the B&W module

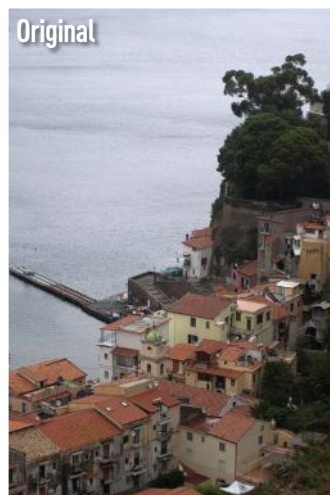
standalone application, and from here you can browse for images stored on your computer, network drives or online storage services such as Dropbox, Google Drive and iCloud. You can add your source folders to the Sources list for quick access to current work in progress.

Thumbnails are displayed in the main preview window, which can be resized, sorted by name or date modified. Double-click on a photo or press the letter E to maximise the image as a full-screen preview, and then press the Esc key to return to the thumbnail view. One feature I would have liked to have seen is the ability to fully manage photos, such as

PERFECT Photo Suite 8 from onOne Software is available as a standalone version or as a plug-in for Adobe Photoshop, Lightroom, Elements and Apple Aperture. The suite has eight modules comprising Browse, Layers, Enhance, Portrait, Effects, B&W, Mask and Resize. Apart from being able to make basic adjustments, such as brightness, contrast, sharpness and colour, Perfect Photo Suite 8 includes a series of presets that can transform your photos into a stylised masterpiece. The included presets will save you hours of editing time in other photo-editing applications.

BROWSE

The new Browse panel is displayed when launching Perfect Photo Suite 8 as a



Original foreground



Original background



Montage



adding keywords and star ratings or deleting photos from the folder. The browser is fast and has no difficulty in displaying JPEG, raw, TIFF or PSD files.

BASIC WORKFLOW

With an image selected, click any of the seven modules located at the top of the screen. A dialogue panel opens that gives you the option to Edit a Copy, Edit Original, or Add as a Layer. Editing a copy preserves the original file and opens a copy as a Photoshop file (which supports layers), TIFF or JPEG. The selected image is now displayed full-screen in the editing workspace.

The Presets tab, which is located in the left panel, displays the current image as a series of thumbnails, each one with a preset effect applied. By clicking on a thumbnail, the main image is updated with your chosen preset. From here you can make further adjustments using the various options displayed in the right-hand panel. The tool options change depending on the preset that has been selected.

Tweak the settings to suit the image being worked on, and when done save your image or send it to another module. Your modified preset can be saved as a new User preset for use on other photos.

ENHANCE

The Enhance module is used for performing basic enhancements, such as brightness and contrast, colour-cast removal, sharpening, dust and red-eye removal. The two Quick Fix buttons include Auto Levels and Auto Colour. Directly below these are six buttons for adjusting brightness, contrast, vibrance, temperature, detail and vignette, and by clicking on the + or - symbols you can increase or decrease the adjustments.

For more advanced users there are a series of sliders with fine control located below these. The 12 pre-defined presets located in the left-hand panel are basic, but still serve as a good starting point for experimentation. Other tools include Crop Tool, Perfect Eraser, Retouch Brush, Red Eye Tool, Hand Tool and Zoom Tool.

OnOne suggests that if you are using the Perfect Photo Suite as a plug-in, then make your image adjustments in a photo-editing application before sending it to the Perfect Photo Suite. However, if you are using the suite as a stand-alone application, the Enhance module offers you sufficient control for most colour or sharpening adjustments.

PERFECT EFFECTS

Perfect Effects is included in Perfect

Two images were combined to produce a montage. The Mask and Layers modules were used. The background has had a Lens Blur preset effect applied, which also incorporates lens aperture blades

Photo Suite 8 and is also available as a stand-alone application. Use this module to instantly stylise photos using any of the 23 filters. Each filter also has a series of pre-defined presets that can be applied and/or customised to suit the image being worked on. The module includes hundreds of effects that are spread throughout the 23 filters. You can apply an effect to the whole image or use the Perfect Brush Tool to selectively paint in an effect. Multiple-effect filters can be stacked as layers and, when blending modes or masks are used, the creative possibilities are limited only by your imagination.

A new feature included in this module is Lens Blur technology from FocalPoint. This filter enables you to apply blurs to selective areas in an image. The Tilt preset produces a simulated shallow-depth-of-field effect. You can position the guides to match the subject and control the amount of blur applied to the surrounding area.

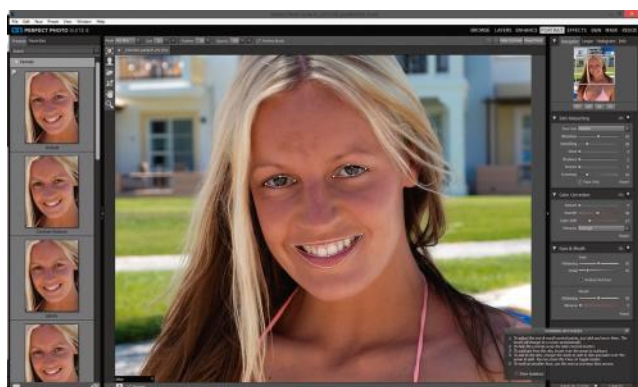
Another new feature in this module is the Dynamic Contrast filter. This gives you the option to alter the contrast based on the size of the objects in a scene. Generally, applying a contrast adjustment usually applies the same amount to the overall image, but the Dynamic Contrast filter allows you to apply contrast detail adjustment to small, medium and large areas in a photo.

LAYERS

The Layers module works in the same way as Photoshop layers, and you can use multiple layers to combine several image elements, such as skies or swapping heads in group shots. The Layers module also has a mini browser that allows you to locate and import files for a composite. The Layers module doesn't include any presets, but it does feature a large selection of backgrounds, borders and texture images that can be used in your projects.

B&W

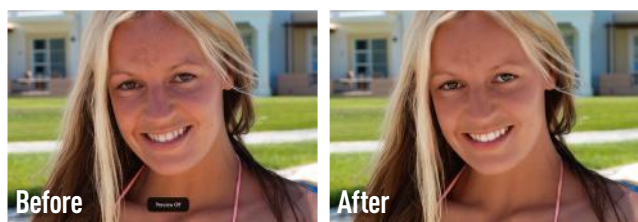
The B&W module provides the advanced photographer with all the tools that would have been familiar when shooting on film stock. A standard conversion is applied by default, and from here you can adjust brightness, contrast, blacks, whites, shadows, highlights and details. If you have used glass filters to emphasise the tonality in a scene, you can select filter effects such as green, yellow, orange, red and infrared, and there are colour sliders for ultra-fine control. There are also tone curve, film grain, toner,



PORTRAIT MODULE

THE PORTRAIT module finds faces in a photo and places a box around the face. Control points are automatically placed on the eyes and mouth, and these then require a small amount of adjustment for an exact fit. With the control points set, you can whiten both teeth and eyes as well as add detail. The points also protect areas from the smoothing process that can be applied to skin areas.

The presets include settings for children, women, men and groups. The options on the right are for skin retouching, colour correction and whitening of the eyes and teeth.



Before



After



PERFECT ERASER

THE NEW Perfect Eraser can be found in the Layer, Enhance and Portrait modules. This tool can be used to paint over distracting objects that you want to remove. The erased area is automatically filled with content-aware technology for a realistic effect, with the software finding similar surrounding pixels to fill in the erased area. This worked surprisingly well on most of the images we tried and you will need to look very closely to see any traces of the removed object. However, on some images it did require multiple Eraser tool strokes and/or subsequent retouching with the Clone Stamp tool. This tool is a useful addition to the Photo Suite. The Retouch Brush can be used to remove dust spots or imperfections in a portrait.



vignette, borders, sharpening and blending adjustment options.

If this isn't enough, then the presets panel has 97 presets that include film-stock types as well as various vintage process effects. The tools in the centre-left column enable you to paint in brightness, contrast, detail, targeted brightness and selective colour. This B&W module is easily on a par with the popular Nik Software Silver Efex Pro 2.

MASK

The Mask module is powerful, enabling you to create complex masks using your own defined keep-and-drop colours combined with the Magic Brush. The easiest way to work with this tool is to apply the masking to small areas. The quality of masks is generally very good, though with complex subjects such as fine hair it will require a fair amount of patience.

RESIZE

The Resize module uses the popular Genuine Fractals resize algorithms and incorporates Perfect Resize Portrait. The resizing quality using the Genuine Fractals method is excellent, producing superb sharpness throughout the image. Using the Perfect Resize Portrait method adds a

slight softness to edges, so can be used for portraiture to remove oversharpened edges. Resizing any image with software will always be a compromise, and it is better to actually use a camera with more pixels, but the end results from this module are excellent. **AP**

Verdict

ONONE Perfect Photo Suite 8 incorporates a wealth of effects and image control for any photographer who wants to raise their level of photography. There are several other plug-ins from companies such as Nik Software and Topaz that can accomplish similar things, but Perfect Photo Suite 8 has the edge when it comes to ease of use with full visual control.



The Perfect Eraser tool was used to remove the lady and several other people. Simply paint over the object or person that you want to remove and the software does the hard work for you

Minimum system requirements

OS X 10.7, 10.8, 10.9/Windows 7, Windows 8; Intel Core 2 Duo, Xeon or better processor; 8GB RAM; 1.5GB hard drive for installation

Get Photo Effects for free

A fully functional version of the **Perfect Effects plug-in**, including 128 presets, can be downloaded free of charge from the onOne website at www.ononesoftware.com by clicking on the Free Products tab.

Prices

Perfect Photo Suite 8 Premium Edition £135 (for Apple Aperture, Adobe Photoshop, Lightroom & Elements and standalone app).

Perfect Photo Suite 8 £99 (for Apple Aperture, Adobe Lightroom & Elements and stand-alone app). **Perfect Photo Suite 8 Standard edition** £60 (download stand-alone version). **Perfect Effects 8** £75.

Perfect Mask 8 £75. **Perfect Resize 8** £75. Visit www.ononesoftware.com (US prices will be adjusted) or email bcampbell@ononesoftware.com or alindley-hart@ononesoftware.com. Alternatively, call **01604 881 735** (ext 1).



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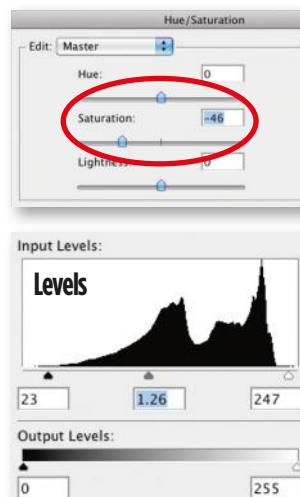
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AP Appraisal



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Quiet Foggy Morning Grace Montives

Canon EOS 450D, 17-85mm,
1/100sec at f/10, ISO 200

DAWN is usually a time of soft light and muted colours, not bold blues and yellows. Increasing colour saturation is very often the undoing of an image, not the making of it. When colours are stronger

and more powerful than they should be, the viewer stops believing what we are telling them – and the work becomes fiction rather than fact.

In this image from Grace, I have desaturated the colours, making the shades in the sky and the water more suggestive than attention-grabbing.

I also wanted to lighten the image without losing the blacks, so I used Levels to anchor a deeper black, while at the same time

lifting the midtones and introducing brighter highlights.

All the action in Grace's picture sits along the central horizontal of the frame, with much of the top and bottom of the composition slightly redundant. To concentrate the mind on where there are things to see, I trimmed the frame to 16:9, at the same time making the buildings, boats and the circle of buoys larger and a more significant part of the scene.

Purple Umbrella

Sergio Medina

Olympus E-620, 32mm, 1/8sec at f/5.2, ISO 100

MOST humans are sensitive to things not being straight. For example, we instinctively want to realign a wonky picture on a wall. Likewise, in a photograph, things that look as though they should be straight and aligned need to be straight and aligned, otherwise their lack of order attracts the eye more than the intended subject. Here Sergio wants us to see the leaf on the umbrella, but all I can see are the tiles sloping away to one side.

Although there is some optical curvilinear distortion (barrelling) from Sergio's 32mm lens, the real issue is that we are not looking directly down on the subject, so the back of the camera is not parallel with the floor – hence the tiles are wider apart on the left.

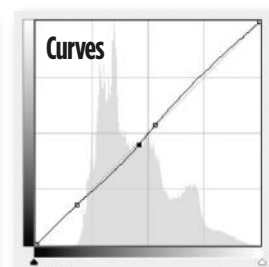
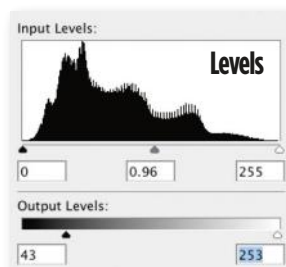
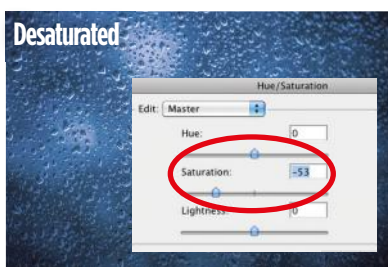
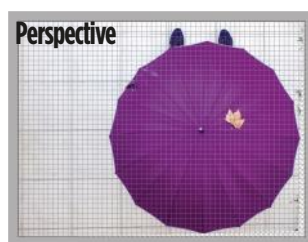
I used the perspective controls in Photoshop to address the problem, followed by some Edit>Transform>Distort, but it would have been quicker for Sergio to shift his own position a couple of feet to the left so he could have shot straight down.

There is quite a lot of blue and cyan in the white tiles, too, so I removed them, which has also altered the colour of the umbrella. A slight darkening of the midtones in Levels has made the exposure more appropriate for the leaf and has made the tiles less glaringly bright – and easier on the eye.

Despite the slight off-centre positioning, Sergio has made a very good picture and he deserves my picture of the week award.



PICTURE OF THE WEEK



Rain on the window

Adam Petto

Canon EOS 60D, 24-105mm, 1/100sec at f/4, ISO 400

I LIKE rain-on-the-window pictures, and while they are nothing new, they can be very effective. The attraction, I suppose, is that they are a carefully observed detail of the sort that evokes a certain atmosphere – and a small part of a larger story that we can gather just by seeing a fragment.

Adam's slightly steamy window, shot with a shallow depth of field, goes an extra mile by obscuring what is going on outside and turning the world into a blur. This forces us to concentrate on the raindrops as we know we have no hope of seeing what is beyond.

For me to believe this situation, though, I think Adam has used a little too much colour saturation and tonal contrast – rainy days like this are usually accompanied by

soft, pale light, not bold colours and deep, hard shadows.

To fix this, I have desaturated the colours quite a lot and then reduced the impact of black by pulling in the black output slider in the Levels window to a value of 43. At same time, I took the edge off the whites by dragging the white output slider to 253. In Curves, I lifted the dark greys while dropping in a little midtone contrast to maintain the lift that the droplets need to stand out from the background. The finished result is, I think, a little more realistic than Adam's original, and says 'rainy day' first, rather than shouting 'blue'. This is a well-observed shot, Adam, that needed slightly more subtle treatment.



'This well-observed shot needed slightly more subtle treatment'

Photographica Auction 26 June including cameras and images from the collection of Patrick Lichfield



On 26 June, Special Auction Services is privileged to be offering for sale cameras and images from the collection of The Earl of Lichfield, internationally renowned photographer, whose illustrious 40 year career included shots of the Royal Family and celebrities, fashion and advertising.

We are currently taking in consignments for our upcoming auctions and are now the largest camera auction house in the United Kingdom. For our recent sales we have travelled all over the country collecting cameras and photographs of all types and values, which we sell to buyers around the world.

For further information, or to get a valuation, please contact Hugo Marsh or Jonathan Brown on:
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FREE Landscape & Portrait seminar with the Sony Alpha 7



JOE CORNISH



ADAM DUCKWORTH

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Improve your photography knowledge and skills with an afternoon learning insider secrets from landscape photographer Joe Cornish and portrait photographer Adam Duckworth. Held at the home of *Amateur Photographer* and *What Digital Camera*, you will also have the chance to take part in a studio shoot with a professional model.

YOU WILL

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- Speak to a Sony expert and use the new Sony Alpha 7 and 7R cameras and lenses
- Bring along your own Canon, Nikon or Sony lenses to try on an Alpha 7 camera

WHEN AND WHERE

The seminar takes place on Tuesday 17 June, from 1pm until 7pm at the Blue Fin Building, 110 Southwark Street, London SE1 0SU



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2014

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Cornish & Adam
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Fotospeed Panoramic media

Vincent Oliver tests a new range of papers designed to allow photographers to print their own panoramas



The Fotospeed Panoramic test pack contains 24 sheets of media and six sheets of A4 media to create your own custom profile

FOTOSPEED has a new line of panoramic inkjet paper, giving the option to print letterbox-style images without the need for specialist roll media. This 210x594mm size of this paper means that panoramic images can be printed using most A4 printers that have a rear gravity feed, as well as larger-format printers.

Before printing, your image has to be cropped to 210x594mm to produce the letterbox format, then rotated by 90°. The print settings need to be set to Photoshop Manages Colours and the correct profile selected for the media in use. In the printer's Print Settings, ensure that Off (no colour adjustment) is selected, as this prevents the printer from applying its own profile. For media size, click the User Defined button, enter the width of the paper as 210mm and the height as 594mm, then give the paper size a name and click the Save button.

For our tests we used an Epson Stylus Pro 3800 pigment ink printer and

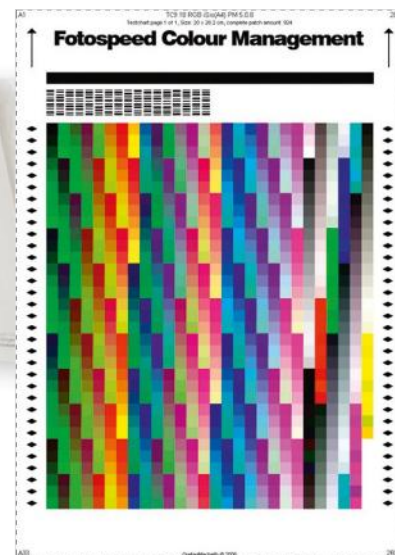
Epson Expression Photo XP-750 dye ink multifunction printer, which also has a rear paper-feed slot. Fotospeed generic profiles used can be downloaded from the website.

Load the paper in the rear feed slot, using the adjustable paper guides to prevent it drifting sideways. Unfortunately, borderless printing is not available when using a User Defined paper size. Wear cotton gloves to stop body oils being deposited on the paper.

The test pack of Fotospeed Panoramic media includes four sheets of each media type: PF Gloss 270gsm, PF Lustre 270gsm, Photo Smooth Pearl 290gsm, Platinum Baryta 300gsm, Platinum Etching 285gsm and Smooth Cotton 300gsm – 24 sheets in total. The media type is printed on the back of each sheet for easy identification.

Platinum Baryta is a smooth gloss heavyweight paper (300gsm) with an overall warm tone. The print quality is deep and rich. Using the Fotospeed generic profile, the overall print is dark almost to the point that shadow details are lost. It is great, then, if you want dramatic b&w landscapes without a super-white paper base.

The PF Lustre paper is a bright white media, which is ideal for images with vivid colours. The PF Gloss media is suited to dye-ink printers for photos of urban landscape and large group shots. Photo Smooth Pearl has a softer look and would be well suited to botanical photos. Both the Platinum Etching and Smooth Cotton media will give a fine-art look and are ideal for exhibition and limited-edition printing.



The Fotospeed test chart used for creating a custom profile

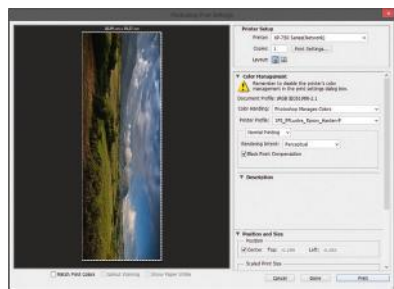
The test pack also includes six A4 sheets, one for each media type, which should be used for creating a custom profile. A test chart file can be downloaded together with instructions; print the file using your printer and post it to Fotospeed, who will create a free custom profile and email it to you. This profile will be unique to your printer and media in use. Profiles can be created for Fotospeed Hahnemuhle and Canson-brand papers for free, but it costs £15 per profile for all other media types. Full details for obtaining a custom profile can be found on the Fotospeed website. **AP**

Verdict

QUALITY media can be expensive but the Fotospeed Panoramic test pack allows you to try out their various media types and, at £29.99, it is excellent value for money. Just be sure to check that your printer supports rear feed and custom paper sizes before buying.



Photoshop CS6 print settings for panoramic paper, with the image rotated to match the media



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AskAP

Let the AP team answer your photographic queries

TRIGGER-VOLTAGE QUERY

Q I love my Fujifilm FinePix S3 Pro, even though it's a bit slow and I find it infuriating to review images. It takes AA batteries and produces excellent JPEGs, so it was my first choice as a travel camera. I say 'was', because about a year ago I tried a couple of old Vivitars and a Sunpak flash on the Fuji. Bad move! I got the dreaded 'ERR' warning on the top-plate and the camera seemed to have died. I sent it to the service centre, which quoted a repair figure that was too expensive, so I asked them to return the camera to me and put it away.

In April 2014, I had been bidding online for a replacement S3 (which I didn't win) and in a rush of nostalgia dug my old camera out of the wardrobe. I put four fresh batteries in and the camera came back to life! It is now firing as good as ever.

My guess is that the flash had pumped too much energy into an onboard capacitor and the camera refused to fire, knowing the stored charge was too high. Is there an overload protection built in? Over the nine or so months the camera wasn't used, perhaps the charge has slowly dissipated from the capacitor so the shutter will now fire. Do you have any alternative explanations? **Sean Laffey**

A Flash-trigger voltage is a thorny issue. An 'ISO standard' (ISO 10,330 – not to be confused with sensitivity settings!) has been introduced by the International Standards Organisation that 'specifies the electrical requirements of the camera synchroniser, the ignition circuit in the photoflash unit and the cable to connect these'. This standard sets the trigger voltage at 24 volts, but not all manufacturers adhere to it. Canon has used a value of 6 volts on some of its cameras, for example, while the Fuji S3 manual states that this camera is 'not compatible with 40V or higher'.

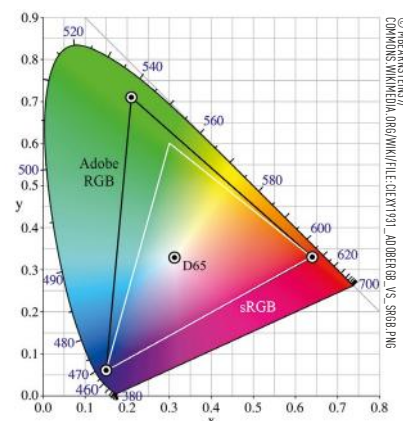
However, the vagaries of camera trigger voltages are nothing compared to those found in the flash units that have been produced over the past 40-plus years. Certain Vivitar flashes are notorious for using a trigger voltage in excess of 240 volts, and according to the flash trigger voltage listings at www.botzilla.com/photo/strobeVolts.html, some Sunpak flashes are not far behind. There are also certain flash models that have been 're-engineered' internally during their production lifetime. Consequently, you may find that one Vivitar 283 has a 'safe' trigger voltage of under 12V, while another example has a trigger voltage closer to 240V. This can be the difference between 'life and death' for a camera.



So, I advise that any 'suspect' flash is *not* attached to the camera's hotshoe, let alone triggered. If you must use an old flash with a modern digital camera, use it off camera and trigger it with an optical slave unit (even some wireless electronic triggers can be adversely affected by trigger voltages). To use the flash in the hotshoe, you can use a Wein Safe Sync (or similar). This sits in the hotshoe, between the flash and the camera, reducing the trigger voltage from up to 400 volts to 6 volts.

It's impossible to say precisely how you got away with it. If Fuji had implemented some sort of built-in circuit protection, it's likely it would have publicised it given this is such a hot topic (or simply increased the 'safe' trigger voltage level). The bottom line is you were lucky that your camera came back to life. **Chris Gatum**

This illustration shows the CIE 1931 RGB colour space and the (much smaller) sRGB and Adobe RGB colour spaces within it



ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter @apanswers or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

RGB VS SRGB

Q I know this subject has been dealt with in a number of articles, but can I ask for some clarification regarding RGB and sRGB? My interpretation is that RGB is the preferred means of capture and storage if you want to process and print your pictures, as opposed to storing them on a computer or iPad, or for internet use. I have been doing this for a number of years, using Adobe Elements with quite good results.

I recently bought an Apple computer and started editing my pictures using Adobe Elements, as I had been doing in the past. However, it keeps defaulting to sRGB when doing any editing and printing. I have tried to research this by reading internet articles, with confusing results. The majority tend toward the sRGB theory on the premise that RGB has a too large a colour spectrum for home computers and printers. Can you provide an explanation? **Gerald Peppiatt**

A Colour theory can be a tricky subject, so let's start from the beginning. At a basic level, there are two colour models that you are likely to encounter in photography: RGB (which stands for Red, Green, Blue) and CMYK (short for Cyan, Magenta, Yellow, Key/black). These are also referred to as 'additive colours' and 'subtractive colours' respectively, but the simplest way of differentiating between them is that CMYK relates to printing, while RGB relates to light.

Subsequently, RGB is encountered most frequently, while the closest many of us get to dealing with CMYK is when we order new ink cartridges. This is because RGB is the colour model used by the majority of devices in the creation and display of a digital photograph, be it your camera's sensor, its LCD screen or your computer monitor. However, although most digital devices record or display colour using RGB primaries, they all do this in a slightly different way due to the design and limitations of the specific technologies used. This means there is no such thing as 'standard' RGB, which is where 'colour spaces' enter the discussion.

At its most basic, a colour space (in this context) is a mathematical description of colour, which allows each and every colour to have its own measured value. The first

AP GLOSSARY

Colour management

Different digital devices record and display colour differently. This means that colour management is a key part of photography, as it enables an image to pass through the digital pipeline – from the camera (or scanner) to the computer, and then into print or online – without dramatic shifts in its appearance.

In the simplest sense, colour management works by applying a profile to a camera, scanner, monitor or printer. This profile describes the colour properties of the device, so as a digital image is passed from the camera to the computer, or from the computer to a

printer, the colours can be ‘translated’ from the old device to the new one. In this way, the red that your camera recorded is displayed as the same red on your computer screen, and then output as the same red by your printer.

When all your digital devices are profiled correctly, this works very well. However, monitors need to be calibrated regularly to compensate for changes over time, as do printers. Indeed, profiles should be created for every paper you use in your printer. However, the benefit of this is that you spend less time (and money) producing unsatisfactory prints.

colour space created in this way was CIE 1931 RGB (often abbreviated to CIERGB), which dates back to the 1920s. Despite several derivations, it is, basically, a ‘map’ of all of the colours that the majority of people can see, so it can be considered the ‘master colour chart’ in which all colours (and other colour spaces) can be found. Indeed, it is widely used by image-editing programs as a colour management reference (see *Glossary*, above).

In terms of digital cameras, there are usually two colour spaces offered for recording images: sRGB and Adobe RGB, and I suspect this is where you have come unstuck. sRGB and Adobe RGB are both ‘fixed’ colour spaces that exist within the larger CIERGB space. The range of colours available to all colour spaces is known as its ‘gamut’: as the illustration (above left) shows, sRGB has the smaller gamut of the two (occupying around 35% of the total CIERGB colour space), while the gamut of Adobe RGB is larger (although it still only covers around 50% of the CIERGB colour space).

This means you have two options when you record a JPEG image: use the smaller sRGB gamut, or the larger Adobe RGB gamut (if you shoot raw, the colour space can be set at the processing stage). However, which is the ‘best’ option has a lot to do with the end use of an image, and even then it is open to debate. For example, although it has a smaller gamut, sRGB is the standard colour space for images shown online as it is often the closest match to the majority of computer monitors (so there’s a better chance of images looking similar to the widest number of people), so for web use it is the better option. It can also be a better option for images destined for photographic printing via a high street or online print provider, as many ‘photographic’ prints are output in RGB using printers that have a fairly restricted gamut

(sometimes even smaller than sRGB).

On the other hand, if your images are likely to be pre-pressed and output using a more traditional CMYK printing press (as is the case for most books, magazines and calendars), Adobe RGB is arguably the better option, as the colour gamut was designed to match – as close as possible – the colours achieved via CMYK printing. Adobe RGB is also (arguably) a better option if you shoot raw and then convert your images to 16-bit TIFFs for editing, as it means you’re working with the widest possible colour gamut, as well as a greater bit depth.

My advice would be to stick to sRGB unless you have a good reason not to: a poor photograph won’t be salvaged by having the slightly wider colour gamut of Adobe RGB, any more than a stunning photograph will be spoiled by the sRGB colour space. **Chris Gatcum**

CANON LENS UPDATE

A I can answer at least part of Harold Gough’s query about the Canon MP-E 65mm lens (*Ask AP*, AP 29 March). The reason Canon hasn’t replaced this lens is because it has *not* been discontinued. It is very much part of Canon’s current range, was certainly not discontinued 12 years ago (in fact, it was introduced 13 years ago) and is not obsolete.

The only fairly similar lens ever produced was the Minolta AF 3x-1x Macro, which is long discontinued. As its name suggests, it ‘only’ goes to 3x life size, but it does have autofocus.

Despite being a Canon EOS user, I don’t often go larger than life size, and when I do I use a set of M42 bellows, a 50mm f/3.5 Industar lens and a mount adapter. The total cost would be around £50 if I were to buy these now.

Nick Roberts

In next week’s AP
On sale Tuesday 20 May



ON TEST

PANASONIC LUMIX DMC-GH4

We test Panasonic’s most advanced CSC, with 4K video and 16.05-million-pixel Live MOS sensor

SONY AWARD WINNERS



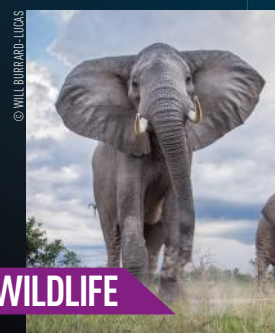
RESULTS

We reveal the amazing Professional Category winners from the 2014 Sony World Photography Awards

ON TEST

NIKON 1 V3

Is Nikon’s latest system camera the perfect partner for your DSLR? We put it to the test



WILDLIFE

CLOSE ENCOUNTERS

Will Burrard-Lucas explains how he uses remote-controlled devices to photograph wildlife in a new way



AP READERS'
EXCLUSIVE!

GALLERY PRIVATE VIEW

BOB CARLOS CLARKE

Amateur Photographer has teamed up with Olympus to offer readers an exclusive **private view** of the **Bob Carlos Clarke** exhibition, **Living Dolls**, for only £10 per person.

Taking place on **Thursday 29 May** from 6-9pm at **The Little Black Gallery**, 13A Park Walk, London SW10 0AJ, you will have the opportunity to be among the first to see these rare images from one of the most revered photographers of his generation.

PLUS you'll have the chance to play with the latest Olympus kit and chat to the AP editorial team.

Places are limited, so to take advantage of this special offer, which is only available to AP readers, please call **0203 148 4326** or email nadine_thomas@ipcmedia.com

THE LITTLE BLACK GALLERY
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OLYMPUS

Classics to use

Tamron 70-210mm

It may have been launched nearly 30 years ago, but this Tamron 70-210mm zoom lens could still be a useful addition to your camera bag today, as **Ian Burley** explains

MY ARTICLES in this series address the fascinating proposition that older photographic gear might just prove surprisingly capable in a digital photography context. Maybe you like the idea of breathing new life into bargain-basement purchases or relish the practical challenge of using obsolete gear. So far I've gone as far back as the late 1970s and early '80s with lenses, and back more than 10 years with DSLR camera bodies. This time, I'm returning to the '80s, to examine Tamron's 70-210mm f/3.8-4 medium telephoto zoom lens. I was pleasantly surprised at how solid its performance was – especially as it cost me

the princely sum of just £20, although it was lacking a case, lens hood and cap.

To be more precise, the lens in question is a Tamron 70-210mm f/3.8-4 Adaptall 2, Type 46A. Adaptall was Tamron's proprietary interchangeable-mount system. First introduced in 1973, the Adaptall mount system was preceded in 1969 by Tamron's Adapt-A-Matic system. As far back as the early 1960s, Tamron was also instrumental in the creation of the popular T-Mount system, with 'T' representing the Tamron name. Adaptall 2 was introduced in 1979 to update the system to be compatible with newer cameras that were starting to

For just £20, this 28-year-old Tamron 70-210mm lens did not disgrace itself when used with a Canon EOS 5D Mark III



embrace the now universal 'program' mode, whereby the cameras adjusted both the aperture and shutter speed automatically.

Why use interchangeable mounts? For camera stores, the attraction lay in being able to stock just one set of lenses that could be sold to almost any photographer, simply by matching up the customer's camera to an appropriate lens-mount adapter. For photographers, the benefit was that if you changed systems you could keep your lenses and just change the mount adapter. It was also easier to sell an unwanted lens, because anyone could take it on so long as they had the right mount adapter. Adaptall 2 was introduced six years before Minolta kicked off the autofocus SLR revolution in 1985, and although Tamron did produce an Adaptall 2 lens with built-in AF capability, the system was eventually made obsolete by the rise of autofocus SLRs. Nevertheless, the Adaptall 2 system was only discontinued by Tamron in 2006.

My 70-210mm was made between 1986 and 1988, and is closely based on a previous model, the 80-210mm f/3.8-4 (Type 103A).

Both were at the higher quality end of the 'value' lens sector, but neither is a Tamron SP (Super Performance) premium lens. My research indicates that





the two lenses are very similar in optical performance, which is rated as very good for their class.

Don't confuse the outwardly similar-looking 80-210mm f/3.8-4 Type 03A, which preceded the 103A version and is optically inferior. The 103A 80-210mm has a more premium feel about it as there is more metal in the construction and the focus/zoom collar is rubber rather than plastic. The 103A also has depth of field ranges engraved on the barrel and these markings are missing on the 46A version.

Both lenses can be used for macro work, with a minimum focus distance of 0.9m and a reproduction ratio of 1:2.9 (1:2.8 for the 103A) on full frame and about 1:1.8 with APS-C crop-frame cameras. Tamron's BBAR (Broad Band Anti Reflection) multi-coating is not mentioned on the 70-210mm as it is on the 80-210mm, and there is a difference in the hues of the multi-coating side by side, but the 70-210mm didn't present any unusual problems with flare or ghosting. The 70-210mm has a nine-group and 12-element optical layout and a 58mm filter thread. It weighs 580g. One bonus the 70-210mm has over the 80-210mm is an upgrade from a six-bladed iris to nine blades, resulting in more rounded out-of-focus bokeh.

Focus and zooming are controlled using a single lens collar, which is a so-called push/pull zoom lens. Without the benefit of AF, you find yourself constantly adjusting the focus manually and having just one control for both focus and zoom simplifies the handling nicely. It also makes slow shutter 'explosion' effects by zooming the lens while the shutter is open much easier than with a lens that has a separate rotating zoom ring.

ADAPTERS

For the purpose of this article, I used the 70-210mm with a Canon EOS 70D and a Canon EOS 5D Mark III. This enabled me to evaluate both full-frame and crop-frame (APS-C) performance. Tamron did not make an EOS adapter for Adaptall lenses. Adaptall lenses rely entirely on mechanical linkage signalling and iris operation between the lens and camera body, which Canon left behind with the introduction of the all-electronic EOS system in 1987. Fortunately, there is an active cottage industry manufacturing inexpensive manual-only adapters for almost any system camera you can think of, and these can be bought for as little as £10.

I also tried a 'focus-confirm' chipped adapter, which cost £18. This is a manual adapter with a set of contacts linked to a small integrated circuit glued to the mount. This communicates with the camera's AF



Above: The Tamron 70-210mm lens is dwarfed by an EF 70-300mm f/4-5.6 L IS USM

Below left: Generic Adaptall 2 mount adapters are commonplace with many fittings available

system in much the same way as an AF lens. When you manually focus the lens, as soon as the selected AF point sees correct focus it's registered in the viewfinder or as the usual focus 'beep'. I bought the cheapest I could find and it worked fine on the EOS 70D, but not on the 5D Mark III. I was aware of this potential limitation, and although the eBay vendor didn't claim 5D Mark III compatibility, there was no warning that it would not work with this camera, so beware. There are later-generation AF-confirm adapters that do work with the 5D Mark III, but they cost more.

EXPOSURE

One problem that was shared by both the 5D Mark III and the 70D was inconsistent exposure metering. I had expected that I could use aperture priority auto exposure with the camera adjusting the shutter speed correctly with the lens stopped down, which is something that works fine with several other DSLRs and SLRs I have used. However, I often found that I was getting pronounced overexposure. Again, the problem is nothing new and the theory is that the lens requires a calibration factor that is not available with lenses that can't



You can even get adapters with electronics to confirm focus, but check camera-body compatibility first

communicate with the body. Apparently, using centreweighted or even spot-metering mode can help, although it didn't for me with the 70-210mm. The solution that did work was to use live view, where the main imaging sensor is used to assess exposure and this was accurate and consistent. This is fine if the camera is on a tripod and you aren't in a hurry, but a real pain otherwise because if you want to use the viewfinder you need to switch live view off.

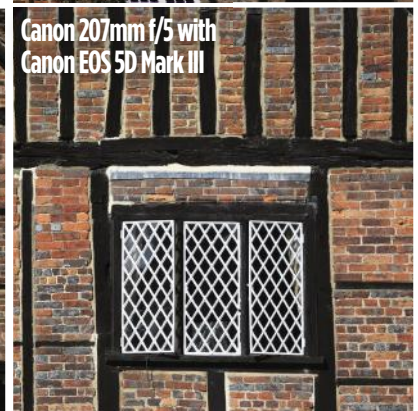
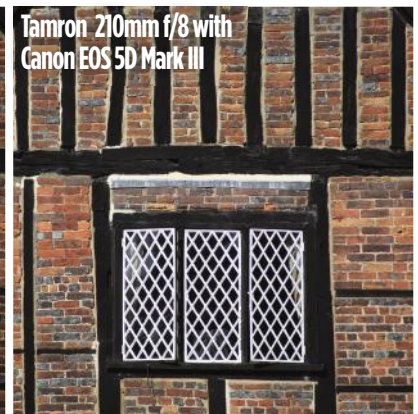
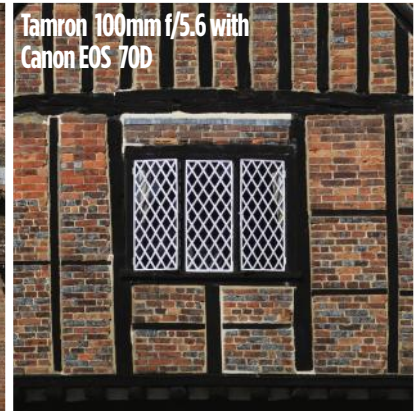
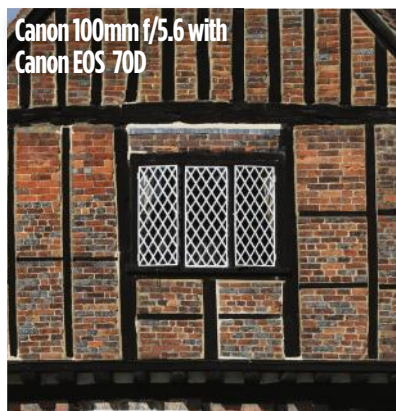
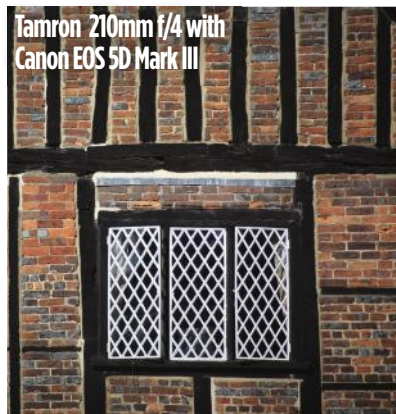
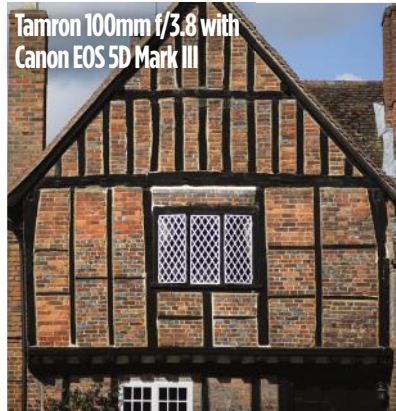
PERFORMANCE

I can confirm that the favourable reputation of the Tamron 70-210mm f/3.8-4 was borne out by my example, even though my lens had a large chunk of debris trapped in the optics. Using the full-frame EOS 5D Mark III, the sweet spot in the zoom range is 100mm. At 70mm, you get a little barrel distortion and at 210mm there is a significant degree of pincushion. There is reasonable central sharpness across the zoom range, even at full aperture, especially at 100mm. Wide open, there is good corner sharpness at 100mm, too, and it's not too bad at 70mm. At 210mm, to get good sharpness in the extreme corners stop down to around f/8.

When the 70-210mm is performing at its best, it can be difficult to see how the sharpness and detail are any better when compared to the Canon EF 70-300mm f/4-5.6 L IS. One major benefit of the Canon lens is better suppression of lateral chromatic aberration. The resulting purple fringing – which is often seen on the 70-210mm, although absent from the 70-300mm – is not disastrous and easily sorted with post-processing tools. When using a crop-frame-sensor camera like the EOS 70D, the performance of the 70-210mm is even more impressive, as you no longer have to contend with the extreme corner softness that can be evident with the full-frame EOS 5D Mark III. With both sensor sizes, the 70-210mm delivers pleasing out-of-focus bokeh. Macro performance is quite respectable, too. **AP**

Right: The Tamron 70-210mm lens has no nasty surprises for its price, even with a full-frame body. Its sweet spot is 100mm and is impressively sharp right into the corners, even wide open

Below: There isn't much wrong with the bokeh delivered by the Tamron 70-210mm lens



Conclusion

ON PAPER, it's tougher for pre-digital wideangle lenses to work well on digital bodies than it is telephoto lenses, and this is confirmed by the Tamron 70-210mm f/3.8-4 tele zoom, which hardly showed any of the corner issues witnessed with even wideangle primes. Apart from when used at larger apertures at the long end of the zoom range on a full-frame body, sharpness across the frame is impressive for a lens that is almost 30 years old. By the mid-1980s, computer-aided design was reaping benefits in zoom-lens performance. I can recommend the 70-210mm Type 46A from Tamron to anyone who needs an inexpensive tele zoom and doesn't mind the metering foibles on some bodies and, of course, manual focus. I think it's great that old lenses like this can be given a new lease of life for so little cost.

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| Camera Jungle.....83 | Insley Advertising44, 86 | Park Cameras Ltd.....71-73, Cover: iii |
| Cameraworld.....78-79 | John Lewis Partnership.....Cover: ii | Premier Ink & Photographic76-77 |
| Campkins Camera Centre Ltd.....86 | Jollmans21 | Special Auction Services.....55 |
| Camtech.....65 | Kenro Ltd.....44 | Sigma Imaging.....18, 27 |
| Cash4cameras86 | London Camera Exchange.....85 | SRS Ltd.....64 |
| Castle Cameras.....42 | Mifsud Photographic74-75, 84 | Wex Photographic.....51,66-69 |
| Clifton Cameras.....4 | Nicholas Camera Company.....82 | |
| Dale Photographic Ltd.....70 | | |
| Digital Depot35 | | |
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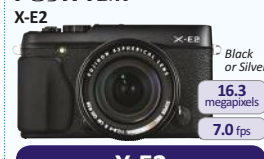
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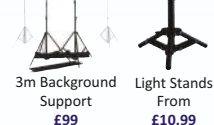


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| EF 400mm f5.6 L USM | £1123.99 |
| EF 500mm f4 L IS II USM | £7759 |
| EF 500mm f4 L IS II USM | £4099 |
| EF 8-15mm f4.0 L USM Fisheye | £1099 |
| EF-S 10-22mm f3.5-4.5 USM | £478 |
| EF-S 15-85mm f3.5-5.6 IS USM | £589 |
| EF 16-35mm f2.8 L USM II | £1214 |
| EF 17-40mm f4.0 L USM | £629 |
| EF-S 17-55mm f2.8 IS USM | £639 |
| EF-S 17-85mm f4.0-5.6 IS USM | £356 |
| EF-S 18-55mm f3.5-5.6 IS STM Lens | £188 |
| EF-S 18-135mm f3.5-5.6 IS STM | £359 |
| EF-S 18-200mm f3.5-5.6 IS | £410 |
| EF 24-70mm f2.8 L USM II | £1799 |

Canon

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| EF 24-70mm f4 L USM | £1029 |
| EF 24-105mm f4.0 L IS USM | £813 |
| EF 28-135mm f3.5-5.6 IS USM | £379 |
| EF-S 55-250mm f4.0-5.6 IS II | £208 |
| EF-S 55-250mm f4.5-6.3 IS STM Lens | £284 |
| EF 70-200mm f2.8 L IS USM II | £1949 |
| EF 70-200mm f4.0 L USM | £519 |
| EF 70-200mm f4.0 L IS USM | £979 |
| EF 70-300mm f4.0-5.6 IS USM | £389 |
| EF 70-300mm f4.0-5.6 L IS USM | £1231.99 |
| EF 75-300mm f4.0-5.6 USM III | £239 |
| EF 75-300mm f4.5-6.3 IS Lens | £188 |
| EF 100-400mm f4.5-5.6 L IS USM | £1279 |
| EF 200-400mm f4 L IS USM + Int 1.4x Ext. | £10495 |



NIKON LENSES

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|-----------------------------------|-------|
| 10.5mm f2.8 G IF-ED AF DX Fisheye | £549 |
| 14mm f2.8 D AF ED Lens | £1239 |
| 24mm f1.4 G AF-S ED | £1465 |
| 24mm f2.8 D AF Lens | £369 |
| 24mm f3.5 D ED PC-E | £1465 |
| NEW! 28mm f1.8 G AF-S | £499 |
| 35mm f1.4 G AF-S Nikkor | £1299 |
| 35mm f1.8 G AF-S DX | £128 |
| NEW! 35mm f1.8 G ED AF-S Nikkor | £519 |
| 35mm f2 D AF Nikkor | £255 |
| 40mm f2.8 G AF-S DX Micro | £165 |
| 50mm f1.4 G AF-S | £279 |
| 50mm f1.8 D AF Lens | £109 |
| 50mm f1.8 G AF-S Lens | £149 |
| 50mm f2.8 G AF-S ED Micro | £404 |
| 60mm f2.8 D AF Micro Nikkor Lens | £368 |
| NEW! 58mm f1.4 G AF-S Lens | £1599 |
| 85mm f1.4 G AF-S | £1179 |
| 85mm f1.8 D AF | £299 |

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| 85mm f1.8 G AF-S | £375 |
| 105mm f2 D AF DC Lens | £805 |
| 105mm f2.8 G AF-S VR IF ED Micro | £629 |
| 135mm f2.0 D AF DC | £1029 |
| 180mm f2.8 D AF IF-ED | £695 |
| 200mm f4.0 AF Micro | £1179 |
| 300mm f4.0 D AF-S IF ED | £1029 |
| 10-24mm f3.5-4.5 G AF-S DX | £639 |
| 12-24mm f4 G AF-S IF-ED DX | £839 |
| 14-24mm f2.8 G ED AF-S | £1315 |
| 16-85mm f3.5-5.6 G ED AF-S DX VR | £388 |
| 17-55mm f2.8 G ED DX AF-S IF | £1049 |
| 18-35mm f3.5-4.5G AF-S ED Nikkor | £519 |
| NEW! 18-55mm f3.5-5.6 G F-S DX NIKKOR VR II | £229 |
| 18-105mm AF-S DX Nikkor f3.5-5.6 G ED VR | £204 |
| 18-140mm f3.5-5.6 G ED AF-S DX VR | £449 |
| 18-200mm f3.5-5.6 G ED AF-S DX VR II | £524 |
| 18-300mm f3.5-5.6 G ED AF-S VR | £609 |
| 24-70mm f2.8 G ED AF-S | £1245 |
| 24-85mm f2.8-4.0 D AF | £549 |
| 24-85mm f3.5-4.5 AF-S G ED VR | £409 |
| 24-120mm f4 G AF-S ED VR | £810 |
| 28-300mm f3.5-5.6 G ED AF-S VR | £659 |
| 55-200mm f4.5-6.3 G ED AF-S DX VR IF | £241 |
| 55-300mm f4.5-6.3 G AF-S DX VR | £279 |
| 70-200mm f4 G ED VR | £999 |
| 70-200mm f2.8 G ED AF-S VR II | £1605 |
| 70-300mm f4.5-5.6 G ED AF-S IF VR | £439 |



SIGMA LENSES

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|-----------------------|------|
| 30mm f1.4 DC HSM | £369 |
| 35mm f1.4 DG HSM | £669 |
| 50mm f2.8 EX DG Macro | £269 |
| 50mm f1.4 EX DG HSM | £329 |

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| 70mm f2.8 EX DG Macro | £365 |
| 85mm f1.4 EX DG HSM | £669 |
| 105mm f2.8 APO EX DG OS HSM | £379 |
| 150mm f2.8 EX DG OS HSM Macro | £699 |
| 8-16mm f4.5-5.6 DC HSM | £549 |
| 10-20mm f4.0-5.6 EX DC HSM | £349 |
| 10-20mm f3.5 EX DC HSM | £399 |
| 12-24mm f4.5-5.6 EX DG HSM II | £599 |
| 17-70mm f2.8-4.0 DC OS HSM | £329 |
| 18-200mm f3.5-6.3 DC OS HSM II | £239 |
| 18-250mm f3.5-6.3 DC OS HSM | £306 |
| 18-250mm f3.5-6.3 DC Macro OS HSM | £299 |
| 24-70mm f2.8 IF EX DG HSM | £599 |
| 50-150mm f2.8 EX DC APO OS HSM | £739 |
| 50-200mm f4.0-5.6 DC OS HSM | £119 |
| 50-500mm f4.5-6.3 DG OS HSM | £999 |
| 70-200mm f2.8 EX DG OS HSM | £799 |
| 70-300mm f4.0-5.6 APO Macro Super DG | £150 |
| 70-300mm f4.0-5.6 DG OS | £275 |
| 120-300mm f2.8 OS | £2799 |
| 120-400mm f4.5-6.3 DG OS HSM | £639 |
| 150-500mm f5.0-6.3 DG OS HSM | £739 |
| EX DG APO Tele Converters | £199 |



TAMRON LENSES

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| 90mm f2.8-4.0 VC USD Macro | £399 |
| 90mm f2.8 SP Di Macro | £369 |
| 180mm f3.5 Di SP AF Macro | £698 |
| 10-24mm f3.5-5.6 Di II LD SP AF ASP IF | £369 |
| 17-50mm f2.8 XR Di II VC | £349 |
| 18-200mm f3.5-6.3 AF XR Di II | £132 |
| 18-270mm f3.5-6.3 Di II VC PZD | £329 |
| 24-70mm f2.8 Di VC USD SP | £799 |
| 28-75mm f2.8 XR Di | £359 |
| 70-200mm f2.8 Di VC USD | £1099 |
| 70-300mm f4.5-6.3 SP Di VC USD | £289 |

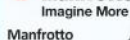
Photo Bags & Rucksacks



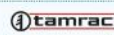
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| Transit Backpack 350AW Slate Grey | |
| Holds a Pro DSLR with Gnp, up to 3 Lenses, Compact Tripod, 15" Laptop & Accessories | |
| Transit AW: Sling 250 AW | £82 |
| Backpack 350 AW | £98 |



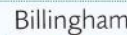
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| Flipside Sport Orange/Blue | |
| Built for photographers in pursuit of active adventures | |
| Flipside Sport: 10L AW | £94 |
| 15L AW | £109 |
| 20L AW | £145 |



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|--|---------|
| Manfrotto Professional Backpacks | |
| Designed to hold a DSLR, lenses and several accessories. | |
| 20 | £149.95 |
| 30 | £189.95 |
| 50 | £219.95 |



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|---------------------|------|
| Expedition 5x Black | |
| 5x | £129 |
| 6x | £144 |
| 7x | £179 |
| 8x | £199 |
| 9x | £219 |



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|--|------|
| Canvas/Leather: Khaki, Black FibreNyte/Leather: Khaki, Sage, Black | |
| Digital | £119 |
| Small | £144 |
| Large | £164 |
| Pro Original | £174 |

Computing



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|---------------|------|
| PIXMA Pro 100 | £369 |
| PIXMA Pro 10 | £499 |
| PIXMA Pro 1 | £645 |



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|---|------|
| Spyder4 Pro | £116 |
| i1 Display Pro | £163 |
| ColorMunki Smile | £67 |
| Intuos5 Pro Professional Pen and Touch Tablet | |
| NEW! Small | £175 |
| NEW! Medium | £258 |
| NEW! Large | £369 |

Digital Compact Cameras

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|-------------------|------|
| PowerShot G16 | £429 |
| 12.1 megapixels | |
| 5.0x optical zoom | |
| 1080p movie mode | |

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|-------------------|------|
| PowerShot S120 | £349 |
| 12.1 megapixels | |
| 5.0x optical zoom | |
| 1080p movie mode | |

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|--------------------|------|
| PowerShot SX50 HS | £329 |
| 12.1 megapixels | |
| 50.0x optical zoom | |
| 1080p movie mode | |

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| PowerShot SX280 HS Red or Black | £189 |
| PowerShot D20 - Silver, Blue or Yellow | £239 |
| PowerShot SX510 HS | £199 |
| NEW! PowerShot SX600 HS | £199 |
| NEW! IXUS 265 HS | £159 |
| NEW! PowerShot G1 X Mark II | £749 |
| NEW! PowerShot SX700 HS | £299 |
| NEW! PowerShot D30 | £269 |



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|--------------------------------------|------|
| WG-4 | |
| NEW! WG-4 GPS Blue or Black | £299 |
| NEW! WG-20 Red, White or Black | £184 |
| Ricoh GR | |
| 16 Megapixel with fixed f2.8 GR lens | £499 |



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| NEW! Lumix TZ60 | £349 |
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|-------------------|------|
| Lumix FZ200 Black | £339 |
| 24x optical zoom | |

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| Lumix LX7 Black | £289 |
| 10.1 megapixels | |

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| Lumix FT5 Blue, Orange, Silver or Black | £255 |
| Lumix LF1 Black | £275 |
| Lumix FZ72 Black | £269 |
| NEW! Lumix TZ55 | £229 |
| NEW! Lumix LZ40 | £219 |
| NEW! Lumix S28 | £139 |



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| Stylus 1 | £529 |
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| NEW! Stylus SH-1 Black | £349 |
| NEW! Stylus Tough TG-3 Black | £349 |
| NEW! Stylus Tough TG-835 Blue | £229 |
| NEW! Stylus SP-100EE Black | £329 |
| NEW! Stylus Tough TG-850 Black, Silver & White | £268 |

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|-----------------|------|
| Coolpix A | £659 |
| 16.2 megapixels | |

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|------------------|------|
| Coolpix P600 | £329 |
| 16.1 megapixels | |
| 60x optical zoom | |

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| NEW! Coolpix P600 Black or Red | £399 |
| NEW! Coolpix AW120 Black, Orange or Camouflage | £279 |
| NEW! Coolpix S9700 Black, Red or White | £269 |
| NEW! Coolpix S3600 | £99 |
| NEW! Coolpix S5300 | £149 |
| NEW! Coolpix S6800 | £174 |



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|---------------------------|------|
| Cyber-Shot RX100 II | £569 |
| 20.2 megapixels | |
| Plus FREE Case worth £69! | |

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| NEW! Cyber-shot HX400 Black | £399 |
| NEW! Cyber-shot HX60 Black | £319 |
| NEW! Cyber-shot WX350 Black | £229 |
| NEW! Cyber-shot H400 Black | £249 |
| RX100 Black | £399 |
| RX1 Black | £2249 |
| RX1 R Black | £2299 |
| NEW! RX10 | £879 |
| NEW! W830 | £99 |

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|-------------------|------|
| FinePix X100s | £869 |
| 16.3 megapixels | |
| APS-C size sensor | |

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|-----------------|------|
| FinePix X20 | £349 |
| 12.0 megapixels | |
| 12.0 fps | |

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| FinePix P900 White, Red or Black | £149 |
| FinePix SL1000 Black | £234 |
| FinePix H550 Black | £309 |
| FinePix XQ1 Black | £279 |
| NEW! FinePix S1 Black | £394 |
| NEW! FinePix S9200 Black | £239 |
| NEW! FinePix S8600 Black | £159 |
| NEW! FinePix XP70 Black | £169 |

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D4s Body £4899

- 16.2 MP • 11 fps • CMOS Sensor • 51 AF Points • Nikon FX Mount



D80 + 18-70mm f3.5-4.5G ED DX £168

- 10.2 MP • 3.0 fps • DX Format • 11 AF Points • F Mount



60D Body £415

- 18.0 MP • 5.3 fps • CMOS Sensor • 9 AF Points • EF/EF-S Mount

STOP PRESS: Pre-Loved items now come with 12 months[†] warranty!

DSLRs

| Grade | CANON | |
|-------|---------------------------|-------|
| 8 | EOS 1D Mk III Body..... | £640 |
| 9 | EOS 1Ds Mark II Body..... | £674 |
| 8 | EOS 1Ds Mk III Body..... | £1200 |
| 9+ | EOS 40D Body..... | £235 |
| 9+ | EOS 450D Body..... | £145 |
| 9+ | EOS 500D Body..... | £170 |
| 9 | EOS 50D Body..... | £315 |
| 8 | EOS 5D Body..... | £320 |
| 9+ | EOS 5D Mark II Body..... | £1039 |
| 9+ | EOS 600D Body..... | £230 |
| 9+ | EOS 650D Body..... | £330 |
| R | EOS 700D Body..... | £439 |
| MO | EOS 70D Body..... | £799 |
| 8 | EOS 7D Body..... | £550 |
| 8 | EOS-1D Mark II Body..... | £350 |

| Grade | NIKON | |
|-------|--------------------------------|-------|
| 9 | D2X Body..... | £449 |
| 9 | D3 Body..... | £1214 |
| 9 | D300s Body..... | £539 |
| 9 | D3s Body..... | £2429 |
| 9 | D40 Body..... | £115 |
| 10 | D5200 Body..... | £390 |
| 10 | D5300 Body..... | £619 |
| 9 | D60 Body..... | £107 |
| 10 | D600 Body..... | £999 |
| 9 | D700 Body..... | £945 |
| 9+ | D7000 Body..... | £415 |
| 10 | D7100 Body..... | £700 |
| 9 | D80 Body..... | |
| 9 | + 18-70mm f3.5-4.5G ED DX..... | £259 |
| 9 | D80 Body..... | £130 |
| 9 | D90 Body..... | £269 |

Lenses

| Grade | CANON | |
|-------|-------------------------------------|-------|
| 9 | EF 100mm f2 USM..... | £242 |
| 9 | EF 14mm f2.8 L II USM..... | £1439 |
| 9+ | EF 16-35mm f2.8 L MKII USM..... | £973 |
| 10 | EF 180mm f3.5 L USM Macro..... | £949 |
| 9+ | EF 24-105mm f4 L IS USM..... | £594 |
| 10 | EF 24-70mm f4 L IS USM..... | £879 |
| 7 | EF 500mm f4 L IS USM..... | £3098 |
| 9 | EF 70-200mm f2.8 L IS II USM..... | £1350 |
| 9 | EF 70-300mm f4.5-5.6 DO IS USM..... | £791 |
| 9+ | EF-S 10-22mm f3.5-4.5 USM..... | £396 |
| 9+ | EF-S 17-55mm f2.8 IS USM..... | £429 |
| 9+ | EF-S 17-85mm f4-5.6 IS USM..... | £170 |
| 9+ | EF-S 18-135mm f3.5-5.6 IS STM..... | £283 |
| 9 | EF-S 18-200mm f3.5-5.6 IS..... | £251 |
| 9 | EF-S 55-250mm f4-5.6 IS II..... | £107 |

| Grade | NIKON | |
|-------|---|-------|
| 9+ | 12-24mm f4 G AF-S IF-ED DX..... | £566 |
| 9+ | 14mm f2.8 D AF ED..... | £896 |
| 9 | 16-85mm f3.5-5.6G VR ED AF-S DX..... | £297 |
| 9+ | 18-140mm f3.5-5.6 AF-S G ED VR DX..... | £189 |
| 9 | 18-300mm f3.5-5.6 AF-S G ED VR DX..... | £513 |
| 9+ | 200-400mm f4 G VR AF-S IF ED..... | £2699 |
| 9+ | 24-85mm f3.5-4.5 AF-S G ED VR..... | £281 |
| 9 | 300mm f4 D AF-S IF ED..... | £809 |
| 9 | 55-200mm f4-5.6 G AF-S DX VR IF-ED..... | £116 |
| 9+ | 60mm f2.8 G AF-S ED Micro..... | £292 |
| 9+ | 70-200mm f2.8 G AF-S VR IF ED..... | £944 |
| 9 | 70-300mm f4.5-5.6 G AF-S VR IF-ED..... | £251 |
| 9 | 80-400mm AF-S Nikkor..... | |
| 9 | f4.5-5.6G ED VR..... | £1755 |
| 9 | 80-400mm f4.5-5.6 D AF VR..... | £629 |
| 9+ | 85mm f1.4 D AF..... | £755 |

Other DSLR

| Grade | Make and Model | |
|-------|--------------------------------------|------|
| 8 | Fujifilm S3 Pro Body..... | £68 |
| 9 | Pentax K100D Body..... | £110 |
| 9+ | Pentax K-30 Black Body..... | £301 |
| 9 | Pentax K-S Body..... | £378 |
| 10 | Pentax K-S II Body..... | £549 |
| OB | Pentax K-50 + 18-135mm WR DA..... | £599 |
| 9 | Pentax K-7 Body..... | £287 |
| 9 | Pentax K-m Body..... | £152 |
| 9 | Pentax K-r Black Body..... | £206 |
| 9 | Pentax K-x Body..... | £179 |
| 9 | Sony A100 Body..... | £76 |
| 9 | Sony Alpha A300 Body..... | £139 |
| 9+ | Sony Alpha A33 Digital SLT Body..... | £207 |
| 9 | Sony Alpha A77 Digital SLT Body..... | £477 |

Miscellaneous

| Grade | Gitto Ex - Display Bargains | |
|-------|---|---------|
| R | GK1580TQR Series 3 Centre Ball Head..... | £199.99 |
| R | GK1580TQR Series 1 6X Traveller Tripod..... | £349.99 |
| R | GK1581OT Series 1 Ocean Traveller Tripod..... | £599.99 |
| R | GK1582OT Series 1 Ocean 6X Systematic Tripod..... | £709.99 |
| R | GK2520FT Series 2 Safari Tripod Kit..... | £499.99 |
| R | GK2580TQR Series 2 Traveller Tripod Kit..... | £489.99 |
| R | GM2341 Series 2 Aluminium Monopod..... | £79.99 |
| R | GM3340L Series 3 Monopod..... | £99.99 |
| R | GM3350XL Series 3 Monopod..... | £104.99 |
| R | GT1531 Series 1 Mountaineer Tripod..... | £319.99 |
| R | GT1541 Series 1 Mountaineer Tripod..... | £319.99 |
| R | GT1542T Traveller 45 Tripod..... | £339.99 |
| R | GT2532S Series 2 6X Systematic Tripod..... | £399.99 |
| R | GT2540LVL Series 2 Levelling Tripod..... | £399.99 |
| R | GT2541 Series 2 Mountaineer Tripod..... | £369.99 |

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|----|--|----|---|
| MO | Mail Order Returns | 9 | Very little signs of use |
| OB | Open Box: as new but packaging has been opened and box seal broken | 9+ | Shows light signs of use |
| D | Never owned: used for demonstration purposes only | 8 | Shows signs of use |
| R | Refurbished: by the manufacturer to original specifications | 7 | Shows moderate wear and signs of use |
| 10 | Pre-owned equipment, but appears as new | 6 | Well used: may exhibit scuffs and/or marking |
| 9+ | Nearly New | IN | Incomplete: use for spares only. (Note: Item is excluded from 12 months warranty) |

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|--------------------------------------|--------|------------------------------|--------|------------------------------|--------|------------------------------|--------|
| EOS1DX 2 Years 0% Finance | £4,849 | EOS 6D Body | £1,329 | 70-200mm f4 IS Claim E85 | £979 | 24mm f2.8 IS USM | £458 |
| 5D MKIII body Claim £150 | £2,320 | EOS 6D + 24-105L IS | £1,925 | 70-200 f2.8 IS II Claim E210 | £1,899 | 300mm f4 IS | £1,249 |
| 5D III + 24-105 IS Claim £150 | £2,890 | EOS 6D + 24-70 f4 IS | £2,049 | 70-200mm f2.8 | £999 | 300mm f2.8 IS II | £5,329 |
| 5D MKIII + 24-70 + 70-200 Claim £570 | £5,999 | 6D body 0% Finance Offer | £1,349 | 70-300 f4-5.6 IS | £1,299 | 400mm f5.6 | £1,128 |
| 5D MK III + 24-70 f2.8 Claim £360 | £4,049 | 14mm f2.8 II USM | £1,869 | 100-400mm IS | £1,349 | 400mm f4 DO IS | £5,699 |
| 0% on 5D III + 6D + 70D | 0% | 10-22mm EFS | £479 | TSE 17mm f4 | £2,049 | 500mm f4 II IS | £7,765 |
| EOS 7D v2 Body Claim £100 | £1,029 | 16-35mm f2.8 II Claim £170 | £1,199 | TSE 24mm f3.5 II | £1,699 | 600mm f4 II IS | 10,299 |
| EOS 7D + EFS 15-85 IS Claim £100 | £1,759 | 17-40mm f4 Claim £60 | £629 | 24mm f1.4 II | £1,299 | 1.4 X or 2 X EXTENDER III | £399 |
| EOS 700D+18-55 Strm Claim £50 | £589 | 135mm f2 USM | £899 | 50mm f1.2 | £1,249 | 200 - 400mm f4 IS Extender | 10,249 |
| EOS 700D+18-135 Strm Claim £50 | £739 | 17-85mm EFS IS | £349 | 50mm f1.4 USM | £295 | MR14EX Macrolite | £459 |
| EOS 70D + 18-55 STM | £959 | 24-70mm f4L IS Claim £165 | £1,149 | 35mm f2 IS USM | £458 | 600EX-RT Speedlite Claim £60 | £469 |
| Pixma Pro1 Claim £100 | £649 | 24-70mm f2.8 II Claim £210 | £1,799 | 85mm f1.2 II | £1,749 | Powershot G16 Claim £30 | £429 |
| 70D Body | £865 | 8-15mm f4 Fisheye Claim £165 | £1,099 | 85mm f1.8 USM | £310 | Powershot G1X MK II | £749 |
| 70D + 18-135 IS STM Lens | £1149 | 70-200mm f4 | £529 | 100mm f2.8 Macro Claim E85 | £749 | Powershot S120 Claim £30 | £339 |



PROFESSIONAL
Dealer - UK STOCK



NIKON Spring Cashback - Ends 28.5.14 NIKON Spring Cashback - Ends 28.5.14
D4S D800E D800 D610 D7100 D3300 LENSES FLASHGUNS ACCESSORIES

| | | | | | |
|--------------------------------|--------|------------------------------|--------|------------------------------|---------|
| D4S body | £5,199 | 24-85 f3.5/4.5 AFS VR | £419 | 28mm f1.8G AFS NEW | £495 |
| D4S body + WT5 Transmitter | £5,498 | 18-300 G ED VR DX Claim £70 | £689 | 85mm f1.4G AFS | £1,169 |
| D610 + 24-120 f4 VR Claim £120 | £2,178 | 10-24mm f3.5-4.5 G AFS DX | £639 | 85mm f1.8G AFS NEW | £379 |
| D610 + 24-85mm VR Claim £120 | £1,829 | 16-85 f3.5-5.6G VR Claim £50 | £449 | 300mm f4 AFS VR | £1,049 |
| D610 Body - Claim £120 | £1,389 | 16-35mm f4G AFS VR | £849 | 200-400mm f4 AFS VR II | £4,849 |
| D800 Body | £1,999 | 18-35 f3.5/4.5 AFS VR NEW | £549 | 200mm f2G AFS VR II | £3,699 |
| D800 + 24-70 f2.8 | £3,229 | 14-24mm f2.8G AFS | £1,339 | 300mm f2.8G AFS VR II | £4,149 |
| D800E Body | £2,349 | 18-200 G DX VR II Claim £60 | £599 | 400mm f2.8G AFS VR | £6,799 |
| D800E + 24-70 f2.8G AFS | £3,578 | 24-70mm f2.8G AFS | £1,249 | 500mm f4G AFS VR | £5,799 |
| D800E + 14-24 f2.8G AFS | £3,688 | 24-120mm f4G AFS VR | £829 | 600mm f4G AFS VR | £7,149 |
| D7100 Body Claim £100 | £839 | 28-300mm G AFS VR | £689 | 800mm f5.6G AFS VR | £15,599 |
| D7100+18-105 VR Claim £100 | £979 | 70-200mm f2.8G AFS VR II | £1,629 | 2x TC-20 E III Converter | £365 |
| D7000 + 18-105 | £699 | 70-300mm f4.5-5.6G AFS VR | £429 | 1.4x II or 1.7x II Converter | £319 |
| D7000 Body | £579 | 80-400mm f4.5-5.6 AFS VR | £2,099 | PC-E 24mm f3.5 D ED | £1,479 |
| D5300 + 18-55 VR Claim £60 | £659 | 55-300 f4.5-5.6G AFS VR | £279 | SC-E 45mm f2.8 D ED | £1,419 |
| D5300 + 18-140 VR Claim £60 | £879 | 18-140mm DX VR Claim £50 | £489 | SB-910 Speedlight | £349 |
| D3300 + 18-55 VR II | £519 | 24mm f1.4G AFS | £1,489 | SB-700 Speedlight | £229 |
| D5200 + 18-55mm VR | £549 | 35mm f1.4G AFS | £1,329 | SB-R1C1 Macro flash | £409 |
| D5100 + 18-55mm VR | £379 | 35 f1.8G AFS DX Claim £20 | £155 | SB-R1C1 Commander kit | £549 |
| Df + 50mm f1.8G Set - Silver | £2,395 | 40mm f2.8 Micro Claim £20 | £219 | SU 800 Commander | £269 |
| Df + 50mm f1.8G Set - Black | £2,395 | 50mm f1.4G AFS | £285 | 105mm f2.8G Micro AFS VR | £629 |
| MB-D14 Grip | £229 | 50mm f1.8G AFS | £155 | WT5 Transmitter | £399 |

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| H4D-40 + 80mm | £14,567 |
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| New H5D-200 Body set | £32,295 |
| H5D-50 Multi Shot body | £25,895 |
| H4D - 40 + 35-90mm | £18,425 |
| H4D - 200 MS body | £26,399 |
| Phone to arrange a Demo | |
| CFV-50 for 500 series | £10,995 |
| 28mm f4 HCD Lens | £3,439 |
| 35-90mm f4 -5.6 HCD Lens | £5,485 |
| 50mm f3.5 HC II Lens | £3,162 |
| HTS Tilt+ Shift Adapter | £4,113 |
| 80mm f2.8 HC Lens | £1,895 |
| 100mm f2.2 HC Lens | £2,740 |
| 120mm f4 Macro HC II Lens | £3,690 |
| 150mm f3.2 HCN Lens | £2,740 |
| 210mm f4 HC Lens | £3,057 |
| 300 f4.5 HC Lens | £3,690 |

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| 500R /500R Tx Kit | £911 | Swarovski CL 10x25 Pocket | £522 |
| 500 Pro/500 Pro Tx kit | £1,139 | Swarovski CL 8x30 Comp | £730 |
| 750 Pro/750 Pro Tx kit | £1,253 | Swarovski CL 10x30 Comp | £755 |
| 2 Year GUARANTEE ON BOWENS | | Swarovski SLC HD 8x42 | £1,399 |
| 1000 Pro/1000 Pro Tx kit | £1,566 | Swarovski SLC HD 8x42 | £1,505 |
| 500 Classic Head | £329 | 8x32 EL Swarovision | £1,415 |
| 400 Rx Head | £306 | 10x32 EL Swarovision | £1,430 |
| 200 Rx Head | £274 | 8.5x42 EL Swarovision | £1,710 |
| 1500 Pro Head | £798 | 10x42 EL Swarovision | £1,775 |
| 1000 Pro Head | £645 | ATS65 HD Scope + 20-60x | £1,395 |
| 750 Pro Head | £562 | ATS80 HD Scope + 20-60x | £1,845 |

Leica

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| S Body | £12,495 |
| S Body + 70mm S Lens ED | £13,995 |
| M body | Phone |
| Leica C | £549 |
| Leica X Vario | £1,949 |
| M Monocrom | £5,995 |
| 50mm f 0.95 Noctilux - Bk | £7,600 |
| 28mm f2 Summicron - Bk | £2,800 |
| 35mm f2 Summicron - Bk | £1,975 |
| 50mm f1.4 Summilux - Bk | £2,600 |
| 50mm f2 Summicron | £1,525 |
| X 2 | £1,356 |
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| SIGMA 10-20mm f4-5.6 EX DC | £349 |
| SIGMA 10-20mm f3.5 EX DC | £399 |
| SIGMA 17-70mm f2.8-4 DC OS | £359 |
| SIGMA 24 - 70 f2.8 EX DG HSM | £599 |
| SIGMA 70-200 f2.8 EX DG OS | £799 |
| SIGMA 120-400mm DG OS | £649 |
| SIGMA 150 - 500mm DG OS | £749 |
| SIGMA 50 - 500mm DG OS nikon | £949 |
| SIGMA 105 f2.8 DG Macro OS | £399 |
| SIGMA 300 f2.8 EX DG HSM | £2,249 |
| SIGMA 35mm f1.4 DG HSM | £699 |
| Tokina 11 - 16mm f2.8 ATX MK II | £529 |
| Tokina 12-24mm f4 II ATX ProDX | £399 |
| Tokina 100 f2.8 Macro ATX Pro | £369 |
| Tokina 16 - 28mm f2.8 ATX Pro FX | £695 |

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| ZE Canon, ZM Leica | |
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| 135mm f2 ZF2/ZE NEW | £1,599 |
| 21mm f2.8 ZF2/ZE | £1,380 |
| 55mm f1.4 ZF2/ZE | £3,170 |
| 28mm f2 ZF2/ZE | £940 |
| 35mm f1.4 ZF2/ZE | £1,380 |
| 35mm f2 ZF2/ZE | £818 |
| 50mm f1.4 ZF2/ZE | £532 |
| 85mm f1.4 ZF2/ZE | £940 |
| 50mm f2 Makro ZF2/ZE | £940 |
| 100mm f2 Makro ZF2/ZE | £1,380 |
| 21mm f4.5 Biogon ZM | £859 |
| 25mm f2.8 Biogon ZM | £859 |
| 28mm f2.8 Biogon ZM | £770 |
| 12mm Tuit - Fuji or Sony | £749 |
| 32mm Tuit - Fuji or Sony | £495 |

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| 190XProL + 496rc2 | £139 | 804 RC2 head | £57 |
| 190XProL + 804rc2 | £149 | 808 RC4 head | £108 |
| 190 CXPro 4 | £239 | 410 head | £153 |
| 190CXPro 4 + 460 | £229 | MVH500AH | £105 |
| 055 CX Pro 3 | £259 | MVH502AH | £125 |
| 055CXPro 4 | £275 | 494 RC2 | £46 |
| 460 MG head | £65 | 496 RC2 | £57 |
| 494 RC2 head | £46 | 498 RC2 | £79 |
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| | | 468MGR2C | £195 |
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| ETR5 + 75mm + 120 back | £250 | ETR5 + AEII Prism + 3 Lenses | £395 | Canon 1D MKII Body | £995 |
| Bronica 40mm PE Lens | £285 | Minolta Spotmeter F | £149 | Canon EOS 7D Body | £695 |
| Bronica 65mm PS Lens | £195 | Geovid 8 x 42 HD NEW | £1599 | Canon EOS 40D + 18-55mm | £1150 |
| Bronica 150mm PS Lens | £195 | Ultravid 8 x 32HD NEW | £1445 | Canon EF 50mm f1.2L USM | £995 |
| Hasselblad H2 + Prism | £1,495 | Ultravid 10x42 HD NEW | £1645 | Canon EF 24mm f1.4L II USM | £1095 |
| HCD 35-90mm Lens | £2750 | Nikon D300S body | £1595 | Canon EF 70-300mm DO | £549 |
| HC 100mm f2.2 Lens | £1595 | Nikon D5000 body | £149 | Canon EF 28-135mm f2.8L II | £2225 |
| HC 35mm f2.5 Lens | £1595 | Nikon R1C1 kit - as new | £450 | Canon EF 1.4X II | £199 |
| HC 210mm f4 Lens | £1195 | Nikon D300S body | £450 | Canon 35mm f1.4L | £895 |
| Hasselblad 150mm CF Lens | £295 | Nikon D700 body | £895 | Canon TSE 24mm f3.5L | £895 |
| HT + 150mm HC + 120 back | £2250 | Nikon D7000 body | £450 | Sigma 120-400mm Canon | £449 |
| H2 body + prism + back | £1485 | Nikon D7000 + Grip | £495 | Sigma 180mm Macro Canon | £395 |
| 150mm HC Lens | £1295 | Nikon D7100 + 18-105 VR | £699 | Canon EF 18-35mm f2.8L II | £850 |
| Maniyya 645 Pol Back- New | £995 | Nikon D3X body | £1995 | Canon EF 300mm f4L IS | £895 |
| Maniyya 645 105- 210mm | £250 | Nikon D3S body | £1995 | Canon EF 200mm f2.8L II | £495 |
| RZ67 Pro II Polaroid NEW | £99 | Nikon AF 24-105 f4G VR | £1995 | | |
| Maniyya 645 105mm f2.8 | £179 | Nikon 300mm f2.8 AF | £1095 | | |
| Maniyya 7 - 65mm Lens | £949 | Nikon 28mm f2.8 Asph M 6 bit | £1295 | | |
| Maniyya 7L - 210mm Lens | £595 | Nikon 90mm f2.5 Summarit | £995 | | |
| | | Ricoh GR + Leather Case | £399 | | |

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| Mini TT1 CE Nikon | £149 |
| Flex TT5 CE Nikon | £149 |
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| 50mm f/1.8 II £85.00 | TSE 90mm f/2.8 £1,124.00 | 70-200mm f/4.0L IS USM £979.00 |
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| 100mm f/2.8 USM Macro £429.00 | EF-S 17-85 f/4.0-5.6 IS USM £356.00 | 100-400mm f/4.5-5.6L USM IS £1,279.00 |
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Digital
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| T0612/3/4, each | £8.99 8ml | £3.99 21ml, 3 for £10.99 | Teddy Bear Inks |
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| No.24XL B/L/C/L/M, each | £11.99 9.8ml | | High Capacity Elephant Inks |
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| PGI520/CL1521 Set of 5 | £46.99 |
| PGI525 Black 19ml | £10.99 |
| CL1526 B/C/M/Y/GY 9ml | £9.99 |
| PGI525/CL1526 Set of 5 | £46.99 |
| PGI550 Black 15ml | £10.99 |
| CL1551 B/C/M/Y/GY 7ml | £8.99 |
| PGI550/CL1551 Set of 5 | £42.99 |
| PG440 Black 16ml | £14.99 |
| PG50 Black 22ml | £21.99 |
| PG510 Black 9ml | £11.99 |
| PG512 Black 15ml | £16.99 |
| PG540XL Black 21ml | £17.99 |
| PG545XL Black 15ml | £16.99 |
| CL41 Colour 12ml | £18.99 |
| CL51 Colour 9ml | £25.99 |
| CL511 Colour 9ml | £15.99 |
| CL513 Colour 13ml | £20.99 |
| CL541XL Colour 15ml | £19.99 |
| CL546XL Colour 13ml | £18.99 |

Canon Compatibles

| | |
|------------------------------|--------|
| BCI6 All colours, 15ml, each | £2.99 |
| PGI5 Black 29ml | £4.99 |
| CL18 B/C/M/Y/PC/PM 15ml | £3.99 |
| PGI520 Black 19ml | £4.99 |
| CL1521 B/C/M/Y/GY 9ml | £3.99 |
| PGI525 Black 19ml | £4.99 |
| CL1526 B/C/M/Y/GY 9ml | £3.99 |
| PGI550XL Black 25ml | £4.99 |
| CL1551XL B/C/M/Y/GY 12ml | £3.99 |
| PG40 Black 28ml | £13.99 |
| PG50 Black 28ml | £12.99 |
| PG510 Black 11.5ml | £13.99 |
| PG512 Black 18ml | £14.99 |
| PG540XL Black 21ml | £13.99 |
| CL41 Colour 16ml | £16.99 |
| CL51 Colour 24ml | £14.99 |
| CL512 Colour 11.5ml | £15.99 |
| CL513 Colour 15ml | £16.99 |
| CL541XL Colour 15ml | £15.99 |

Many more in stock!

hp

HP Originals

| | |
|-----------------------------|--------|
| No.38 All Colours 27ml each | £26.99 |
| No.300 Black 4ml | £10.99 |
| No.300 Colour 4ml | £10.99 |
| No.301 Black 3ml | £9.99 |
| No.301 Colour 3ml | £11.99 |
| No.337 Black 11ml | £18.99 |
| No.338 Black 11ml | £18.99 |
| No.339 Black 21ml | £25.99 |
| No.343 Colour 7ml | £20.99 |
| No.344 Colour 14ml | £28.99 |
| No.350 Black 4.5ml | £11.99 |
| No.351 Colour 3.5ml | £14.99 |
| No.363 Black 6ml | £13.99 |
| No.363 C/M/Y/PC/PM each | £9.99 |
| No.364 Black 6ml | £7.99 |
| No.364 PB/C/M/Y 3ml each | £6.99 |
| No.364 Set of 4 | £22.99 |
| No.901 Black 4ml | £11.99 |
| No.901 Colour 9ml | £14.99 |
| No.920XL Set of 4 | £46.99 |
| No.932XL Black 22.5ml each | £21.99 |
| No.933XL C/M/Y 8.5ml each | £9.99 |
| No.940XL Set of 4 | £69.99 |
| No.950XL Black 53ml each | £24.99 |
| No.951XL C/M/Y 24ml each | £17.99 |

HP Compatibles

| | |
|--------------------------|--------|
| No.15 Black 46ml | £4.99 |
| No.21 Black 10ml | £7.99 |
| No.22 Colour 21ml | £11.99 |
| No.45 Black 45ml | £4.99 |
| No.56 Black 24ml | £9.99 |
| No.57 Colour 24ml | £12.99 |
| No.78 Colour 36ml | £9.99 |
| No.110 Colour 12ml | £10.99 |
| No.300XL Black 18ml | £14.99 |
| No.300XL Colour 18ml | £16.99 |
| No.301XL Black 15ml | £14.99 |
| No.301XL Colour 18ml | £16.99 |
| No.336 Black 10ml | £7.99 |
| No.337 Black 21ml | £10.99 |
| No.338 Black 21ml | £10.99 |
| No.339 Black 34ml | £12.99 |
| No.342 Colour 12ml | £10.99 |
| No.343 Colour 21ml | £12.99 |
| No.344 Colour 21ml | £14.99 |
| No.348 Photo 21ml | £12.99 |
| No.350XL Black 30ml | £14.99 |
| No.351XL Colour 20ml | £16.99 |
| No.363 Black 20ml | £6.99 |
| No.363 C/M/Y/PC/PM each | £4.99 |
| No.364XL Black 18ml | £8.99 |
| No.364XL C/M/Y 11ml each | £9.99 |

Many more in stock!

Kodak

Kodak Original Ink / Paper

| | |
|-----------------------------|--------|
| ESP Black Series 10 Ink | £6.99 |
| ESP Colour Series 10 Ink | £12.99 |
| ESP Black Series 30 Ink | £6.99 |
| ESP Colour Series 30 Ink | £12.99 |
| ESP Black/Colour Twin Packs | £18.99 |

Kodak Photo Paper also in stock!

brother

Brother Originals

| | |
|-------------------|--------|
| LC1100 Set of 4 | £36.99 |
| LC1240 Set of 4 | £47.99 |
| LC1280XL Set of 4 | £65.99 |

Brother Compatibles

| | |
|-----------------------|--------|
| LC900 Set of 4 | £11.99 |
| LC970 / 1000 Set of 4 | £11.99 |
| LC980 / 1100 Set of 4 | £11.99 |
| LC985 Set of 4 | £11.99 |
| LC1240 Set of 4 | £11.99 |
| LC1280XL Set of 4 | £15.99 |

Many more in stock!

LEXMARK

Lexmark Originals

| | |
|-----------------|--------|
| No.14 Black | £18.99 |
| No.15 Colour | £20.99 |
| No.28 Black | £18.99 |
| No.29 Colour | £19.99 |
| No.32 Black | £22.99 |
| No.33 Colour | £24.99 |
| No.36 Black | £19.99 |
| No.37 Colour | £20.99 |
| No.100 Set of 4 | £39.99 |

Lexmark Compatibles

| | |
|--------------|--------|
| No.1 Colour | £10.99 |
| No.2 Colour | £11.99 |
| No.3 Black | £14.99 |
| No.16 Black | £11.99 |
| No.17 Black | £9.99 |
| No.26 Colour | £12.99 |
| No.27 Colour | £11.99 |
| No.32 Black | £9.99 |
| No.33 Colour | £11.99 |
| No.34 Black | £11.99 |
| No.35 Colour | £12.99 |

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premium

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| Premium Gloss 270g, 6x4, 50sh | £50 FREE | £9.99 |
| Premium Gloss 270g, A4, 25sh | £25 FREE | £11.99 |
| Premium Lustre 270g, 6x4, 50sh | £50 FREE | £9.99 |
| Premium Lustre 270g, A4, 25sh | £25 FREE | £11.99 |
| Smooth Heavyweight Matt 200g, A4, 50sh | | £14.99 |

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Prestige

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|---------------------------------------|--------|
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| Smooth Gloss 310g, 7x5, 100 sheets | £23.99 |
| Smooth Gloss 310g, A4, 25sh | £12.99 |
| Smooth Gloss 310g, A3, 25 sheets | £28.99 |
| Smooth Gloss 310g, A3+, 25sh | £32.99 |
| Smooth Pearl 310g, 6x4, 100 sheets | £17.99 |
| Smooth Pearl 310g, 7x5, 100 sheets | £23.99 |
| Smooth Pearl 310g, A4, 25sh | £12.99 |
| Smooth Pearl 310g, A3, 25 sheets | £28.99 |
| Smooth Pearl 310g, A3+, 25sh | £32.99 |
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| Fine Art Smooth 220g, A4, 25 sheets | £26.99 |
| Fine Art Textured 220g, A4, 25 sheets | £26.99 |
| Smooth Lustre Duo 280g, A4, 25 sheets | £14.99 |

Perma
SnapShot

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|--|--------|
| Sample Pack 25 sheets, 5 different papers! | £11.99 |
| NEW Ultra Pearl 295g, A4, 25 sheets | £12.99 |
| NEW Titanium Lustre 280g, A4, 25 sheets | £22.99 |
| Digital Gloss or Oyster 271g, 6x4, 50 sheets | £7.99 |
| Digital Gloss or Oyster 271g, 7x5, 50 sheets | £19.99 |
| Digital Gloss or Oyster 271g, A4, 50 sheets | £19 |

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| 2GB 5MB/s | £3.99 |
| 4GB 5MB/s | £4.49 |
| 8GB 5MB/s | £4.99 |
| 16GB 5MB/s | £8.99 |

SanDisk Ultra SDHC Class 6 30MB/s

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|-------------|--------|
| 4GB 30MB/s | £5.99 |
| 8GB 30MB/s | £6.99 |
| 16GB 30MB/s | £10.99 |
| 32GB 30MB/s | £19.99 |

SanDisk Extreme SDHC Class 10 UHS-1, 30 & 45MB/s

| | |
|-------------|--------|
| 4GB 30MB/s | £7.99 |
| 8GB 30MB/s | £9.99 |
| 16GB 45MB/s | £14.99 |
| 32GB 45MB/s | £26.99 |
| 64GB 45MB/s | £57.99 |

NEW SanDisk Extreme 80 SDHC UHS-1 Class 10 80MB/s

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|-------------|--------|
| 8GB 80MB/s | £14.99 |
| 16GB 80MB/s | £22.99 |
| 32GB 80MB/s | £42.99 |
| 64GB 80MB/s | £84.99 |

SanDisk Ultra Compact Flash 30MB/s

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|-------------|--------|
| 4GB 30MB/s | £13.99 |
| 8GB 30MB/s | £19.99 |
| 16GB 30MB/s | £34.99 |

SanDisk Extreme Compact Flash 60MB/s

| | |
|-------------|---------|
| 8GB 60MB/s | £27.99 |
| 16GB 60MB/s | £45.99 |
| 32GB 60MB/s | £76.99 |
| 64GB 60MB/s | £139.99 |

SanDisk Extreme Pro Compact Flash 90MB/s

| | |
|-------------|--------|
| 16GB 90MB/s | £72.99 |
|-------------|--------|

SanDisk Ultra MicroSDHC Class 10 30MB/s

| | |
|-------------|--------|
| 8GB 30MB/s | £7.99 |
| 16GB 30MB/s | £12.99 |
| 32GB 30MB/s | £24.99 |
| 64GB 30MB/s | £48.99 |

SanDisk Cruzer Blade USB Pen Drives

| | |
|--------------|--------|
| 8GB USB 2.0 | £4.99 |
| 16GB USB 2.0 | £7.99 |
| 32GB USB 2.0 | £15.99 |

Lexar

Lexar Professional SDHC Class 10, UHS-1 400X, 60MB/s

| | |
|-------------|--------|
| 8GB 60MB/s | £11.99 |
| 16GB 60MB/s | £17.99 |
| 32GB 60MB/s | £32.99 |

Lexar Professional Compact Flash 800X, 120MB/s

| | |
|--------------|--------|
| 8GB 120MB/s | £24.99 |
| 16GB 120MB/s | £39.99 |
| 32GB 120MB/s | £69.99 |

Lexar Professional Dual Slot Reader SD & Compact Flash

| | |
|-----------------------|--------|
| USB3.0 Reader 500MB/s | £25.99 |
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DELKIN DEVICES

Delkin Professional Compact Flash 500X, 75MB/s

| | |
|-------------|--------|
| 8GB 75MB/s | £16.99 |
| 16GB 75MB/s | £27.99 |
| 32GB 75MB/s | £46.99 |

Waterproof Memory Card Storage Totes

| | |
|-------------------------------|-------|
| SD Tote Holds 8 SD cards | £6.99 |
| CF Tote Holds 4 Compact Flash | £6.99 |

Universal Memory Card Readers

| | |
|-----------------------|--------|
| USB2.0 Reader 30MB/s | £9.99 |
| USB3.0 Reader 500MB/s | £19.99 |

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer, Hahnel and Blumax. All batteries come with a 2 year guarantee.

NB-2L/HL for Canon £9.99

NB-4L for Canon £9.99

NB-5L for Canon £9.99

NB-6L for Canon £9.99

NB-7L for Canon £12.99

NB-9L for Canon £9.99

NB-10L for Canon £12.99

NB-11L for Canon £12.99

BP-511 for Canon £12.99

LP-E5 for Canon £12.99

LP-E6 for Canon £19.99

LP-E8 for Canon £15.99

LP-E10 for Canon £12.99

LP-E12 for Canon £12.99

NP45 for Fuji £9.99

NP50 for Fuji £9.99

NP95 for Fuji £9.99

NPW126 for Fuji £17.99

NP400 for Minolta £12.99

EN-EL1 for Nikon £9.99

EN-EL3E for Nikon £14.99

EN-EL5 for Nikon £9.99

EN-EL9 for Nikon £12.99

EN-EL10 for Nikon £9.99

EN-EL11 for Nikon £9.99

EN-EL12 for Nikon £9.99

EN-EL14 for Nikon £19.99

EN-EL15 for Nikon £24.99

EN-EL19 for Nikon £12.99

EN-EL20 for Nikon £14.99

EN-EL21 for Nikon £14.99

LI10B/12B for Olympus £9.99

LI40B/42B for Olympus £9.99

LI50B for Olympus £9.99

BLM-1 for Olympus £12.99

BLN-1 for Olympus £24.99

BLS-1 for Olympus £12.99

BLS-5 for Olympus £15.99

CGR-S006 for Panasonic £9.99

CGA-S007 for Panasonic £9.99

DMW-BCG10 for Panasonic £19.99

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DMW-BLE9 for Panasonic £12.99

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D-Li90 for Pentax £12.99

D-Li109 for Pentax £12.99

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BG-1 for Sony £19.99

BX-1 for Sony £14.99

NP-FM500H for Sony £19.99

NP-FH50 for Sony £19.99

NP-FW50 for Sony £24.99

Professional Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

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For Canon 50Dkll: £84.99

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For Canon 60D: £84.99

For Canon 550D: £84.99

For Canon 600D: £84.99

For Canon 650D: £84.99

For Canon 700D: £84.99

For Nikon D600: £84.99

For Nikon D800/D800E: £84.99

For Nikon D7000: £84.99

Universal Charger

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website. £19.99

AA & AAA Rechargeables

| | |
|----------------------------------|-------|
| AA 1300mAh Lloytron (4) | £4.99 |
| AA 2050mAh GP Reayco (4) | £7.99 |
| AA 2300mAh Energizer Extreme (4) | £8.99 |
| AA 2900mAh GP (4) | £9.99 |
| AA 2900mAh Delkin (4) | £9.99 |
| AAA 850mAh GP Reayco (4) | £5.99 |
| AAA 950mAh Duracell (4) | £6.99 |
| AAA 1100mAh Lloytron (4) | £4.99 |

Coin Cells & Lithiums

| | |
|------------------------------------|-------|
| AA Energizer Ultimate Lithium (4) | £5.99 |
| AAA Energizer Ultimate Lithium (4) | £6.99 |
| CR123A Energizer Lithium (1) | £1.99 |
| CR2 Energizer Lithium (1) | £1.99 |
| 2CR5 Energizer Lithium (1) | £3.99 |
| CRV3 Energizer Lithium (1) | £5.99 |
| LR44 Energizer Alkaline (2) | £1.99 |
| CR2025, CR2032 etc | £1.99 |

SCREW-IN FILTERS

KOOD Slim Frame UV Filters

| | |
|------|--------|
| 46mm | £4.99 |
| 49mm | £4.99 |
| 52mm | £4.99 |
| 55mm | £4.99 |
| 58mm | £6.99 |
| 62mm | £7.99 |
| 67mm | £8.99 |
| 72mm | £9.99 |
| 77mm | £11.99 |
| 82mm | £14.99 |
| 86mm | £19.99 |

Marumi DHG Slim Frame Multicoated Clear Protection Filters

| | |
|------|--------|
| 46mm | £10.99 |
| 49mm | £10.99 |
| 52mm | £10.99 |
| 55mm | £11.99 |
| 58mm | £12.99 |
| 62mm | £14.99 |
| 67mm | £15.99 |
| 72mm | £17.99 |
| 77mm | £19.99 |
| 82mm | £22.99 |

Hoya HMC Slim Frame Multicoated UV Filters

| | |
|------|--------|
| 37mm | £12.99 |
| 46mm | £12.99 |
| 52mm | £11.99 |
| 58mm | £14.99 |
| 62mm | £16.99 |
| 67mm | £18.99 |
| 72mm | £21.99 |
| 77mm | £25.99 |
| 82mm | £29.99 |

KOOD Slim Frame Circular Polarising Filters

| | |
|------|--------|
| 46mm | £12.99 |
| 52mm | £14.99 |
| 55mm | £15.99 |
| 58mm | £17.99 |
| 62mm | £19.99 |
| 67mm | £22.99 |
| 72mm | £26.99 |
| 77mm | £29.99 |
| 82mm | £34.99 |
| 86mm | £39.99 |

Marumi DHG Slim Frame Multicoated UV Filters

| | |
|------|--------|
| 52mm | £13.99 |
| 58mm | £15.99 |
| 62mm | £17.99 |
| 67mm | £19.99 |
| 72mm | £21.99 |
| 77mm | £24.99 |

Hoya Pro-1 Digital Slim Frame Multicoated UV Filters

| | |
|--------------|--------|
| 52mm | £27.99 |
| 58mm | £32.99 |
| 62mm | £35.99 |
| 67mm | £39.99 |
| 72mm | £44.99 |
| 77mm SPECIAL | £39.99 |
| 82mm | £56.99 |

Marumi DHG Slim Frame Multicoated Circular Polarising Filters

| | |
|------|--------|
| 52mm | £31.99 |
| 58mm | £35.99 |
| 62mm | £39.99 |
| 67mm | £44.99 |
| 72mm | £49.99 |
| 77mm | £54.99 |
| 82mm | £69.99 |

Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters

| | |
|--------------|---------|
| 52mm | £52.99 |
| 58mm | £60.99 |
| 62mm | £67.99 |
| 67mm | £75.99 |
| 72mm | £90.99 |
| 77mm SPECIAL | £79.99 |
| 82mm | £120.99 |

SQUARE FILTERS

KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

49mm Adapter Ring £4.99

52mm Adapter Ring £4.99

55mm Adapter Ring £4.99

58mm Adapter Ring £4.99

62mm Adapter Ring £4.99

67mm Adapter Ring £4.99

72mm Adapter Ring £4.99

77mm Adapter Ring £4.99

82mm Adapter Ring £4.99

Standard Holder £5.99

Wide Angle Holder £6.99

Filter Wallet (hold 8 filters) £9.99

Six-Piece ND Filter Kit £43.99

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Filter, 1x ND8 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm).

Circular Polarizing £29.99

ND2 £9.99

ND4 £9.99

ND8 NEW £10.99

ND2 Soft Graduated £11.99

ND2 Hard Graduated £11.99

ND4 Soft Graduated £11.99

ND4 Hard Graduated £11.99

ND8 Soft Graduated NEW £13.99

ND8 Hard Graduated NEW £13.99

Light Blue Graduated £11.99

Dark Blue Graduated £11.99

Light Sunset Graduated £11.99

Dark Sunset Graduated £11.99

Light Tobacco Graduated £11.99

Dark Tobacco Graduated £11.99

Light Mauve Graduated £11.99

Dark Mauve Graduated £11.99

Fog (strong or light) £9.99

Diffuser (strong or light) £9.99

Starburst (x4, x6 or x8) £12.99

Close-Up (+1, +2 or +4) £12.99

Red, Orange, Yellow each £9.99

LENS HOOD & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8 £9.99

ES-711 Canon 50/1.4 £9.99

ET-60 Canon 75-300/4-5.6 £9.99

ET-65B Canon 70-300/4-5.6 £9.99

ET-67 Canon 100/2.8 Macro £9.99

ET-67B Canon 60/2.8 £9.99

EW-60C Canon 18-55 IS £7.99

EW-73B Canon 17-85 IS £9.99

EW-78B Canon 28-135 IS £9.99

EW-78D Canon 18-200 IS £9.99

EW-78E Canon 15-85 IS £12.99

EW-83E Canon 17-40/4.0 £12.99

EW-83J Canon 17-55/2.8 £12.99

HB-45 Nikon 18-55 VR £7.99

SH-006 Sony 18-70/3.5-5.6 £9.99

Screw-Fit Lens Hoods

52mm Shaped Petal Hood £6.99

55mm Shaped Petal Hood £6.99

58mm Shaped Petal Hood £6.99

62mm Shaped Petal Hood £7.99

67mm Shaped Petal Hood £7.99

72mm Shaped Petal Hood £9.99

46mm Rubber Hood £3.99

52mm Rubber Hood £3.99

58mm Rubber Hood £3.99

62mm Rubber Hood £4.99

67mm Rubber Hood £4.99

72mm Rubber Hood £4.99

77mm Rubber Hood £5.99

STEPPING RINGS & MACRO

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

| | | | |
|---------|---------|---------|---------|
| 34-37mm | 52-55mm | 58-55mm | 67-62mm |
| 37-43mm | 52-58mm | 58-62mm | 67-77mm |
| 43-46mm | 55-52mm | 62-67mm | 72-67mm |
| 46-49mm | 55-58mm | 62-77mm | 72-77mm |
| 49-52mm | 58-52mm | 62-72mm | 77-72mm |

Over 160 different sizes in stock, from 25mm to 105mm. The largest selection in the UK! £4.99 each!

Reversing Rings £12.99

Coupling Rings £11.99

Canon, Nikon, Sony, Olympus and Pentax. Sizes from 52mm to 77mm.

Extension Tubes £17.99

Canon, Nikon, Sony, Olympus and Pentax.

Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

| | |
|-----------|--------|
| 1.0X-2.0X | £49.99 |
| 1.0X-3.3X | £64.99 |

TRIPODS

VANGUARD

Vanguard AltaPRO263AT

Aluminium 3-section tripod with magnesium canopy and Multi-Angle-Central-Column.

Weight: 2.00kg

Load: 7.0kg

Folded: 65cm

Height: 165cm

RRP £160 **NOW £89.99**

SBH100

Magnesium alloy ball head with twin adjuster knobs, 2 spirit levels, quick release plate.

Weight: 0.39kg

Load: 10.0kg

RRP £90 **NOW £20.99**

GH100

Award-winning pistol-grip head with spirit level, friction control and panoramic function.

Weight: 0.75kg

Load: 6.0kg

RRP £150 **NOW £60.99**

AltaPRO263AT+SBH100

RRP £250 **NOW £129.99**

AltaPRO263AT+GH100

RRP £310 **NOW £159.99**

Manfrotto

Manfrotto 055XPROB

Aluminium 3-section tripod, aluminium canopy, horizontal tilting central column.

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| 17mm f2.8 m4/3rds (demo) | 249.99 | .159 | Kowa TX07 (500) Attachment - Nikon fit (D) | 419.99 | .199 | Mini Triflip 3596 | 79.99 | .49 | 800 Ball & Socket Head | 149.99 | .79 |
| Panasonic GF-5 + 14-42mm - Black | 449.99 | .269 | TX17 (850) Attachment - Nikon fit (D) | 589.99 | .249 | Tri-grip Reflector 3696 | 79.99 | .49 | SB-H200 HO Head | 89.99 | .59 |
| Minox | | | Canon | | | Kood Qubelle 90 | 59.99 | .40 | Gitzo | | |
| Savcam | 249.99 | .159 | 80-200mm F4.5-5.6 II | 199.99 | .119 | Portable studio | 29.99 | .15 | GTS531S Carbon Legs (D) | 749.99 | .400 |
| Nikon | | | 135mm F2 L | 1629.99 | .875 | Lumi-Pro | | | GK1380 VQR Legs (D) | 679.99 | .400 |
| J1 + 10-30mm - Black | 549.99 | .249 | 75-300mm III | 259.99 | .169 | 5in1 110cm Reflector (D) | 59.99 | .29 | GT2541G Legs (D) | 694.99 | .490 |
| J1 + 10mm | 549.99 | .299 | Kenko | | | 5in1 100cm Reflector (D) | 49.99 | .25 | GT2541EX Legs (D) | 549.99 | .350 |
| Sigma | | | Lens 2 scope Adapter - fit Canon EOS | 219.99 | .79 | 5in1 90cm Reflector (D) | 39.99 | .19 | G1178M Ball & Socket Head (D) | 129.99 | .79 |
| DP1 Merrill | 799.99 | .349 | Lens 2 scope Adapter - fit Nikon | 219.99 | .79 | Proline | | | G2271M Low Profil Head (D) | 254.99 | .120 |
| DP2 Merrill | 799.99 | .349 | 1.4x Pro 300 Converter - Fit Canon | 255.76 | .119 | 180/180 Lighting Kit | 364.99 | .259 | GH3750 Off Ball Head (D) | 219.99 | .130 |
| DP3 Merrill | 799.99 | .349 | 1.4x Pro 300 Converter - Fit Nikon | 255.76 | .119 | 300/300 Lighting Creative | 579.99 | .479 | G2272M Low Profil Head (D) | 259.99 | .119 |
| DP1 (Non Merrill) | 499.99 | .249 | Sigma | | | Westcott | | | GH5380S Head (D) | 314.99 | .179 |
| Digital Accessories | | | 55-200mm F3.5-5.6 OS - fit Canon | 299.99 | .169 | Strobe 2 Education Kit (D) | 599.99 | .299 | GH5750OR Off Ball Head (D) | 339.99 | .190 |
| JP 5" Lense Protector (Cut 2 size) | 9.99 | .5 | 55-200mm F3.5-5.6 OS - fit Nikon | 299.99 | .169 | Stroite Plus Kit (D) | 699.99 | .599 | GH5750 Off Ball Head | 316.99 | .150 |
| 5" Lense Protector | 19.99 | .8 | 2x DG APO EX Converter - fit Nikon | 289.99 | .195 | Spiderlite TDS Kit | 1599.99 | .1249 | GSS310GS | 364.99 | .239 |
| Spirit Level | 14.99 | .8 | 2x DG APO EX Converter - fit Canon | 289.99 | .195 | Ulite Green Screen Kit | 249.99 | .179 | G349 Circular Plate | 39.99 | .19 |
| Lexar Jumpdrive 32GB S70 | 49.99 | .20 | 4.5mm F2.8 EX DC - fit Canon | 719.99 | .560 | 45" Round Halo Standard | 119.99 | .85 | GSS510KB Series 5 Ground Column | 89.99 | .65 |
| Jumpdrive 8GB S70 | 17.99 | .5 | 10mm F2.8 EX DC - fit Nikon | 599.99 | .470 | Mini Apollo 40cm Diffuser | 69.99 | .58 | Q35B Extra Low Column | 34.99 | .15 |
| Jumpdrive 16GB S70 | 24.99 | .10 | 10-20mm F4.5-5.6 EX DC - Fit Pentax | 549.99 | .329 | 54" Halo Mono Round | 199.99 | .109 | G1150N Micro Phone Support | 34.99 | .15 |
| Echo 8GB | 19.99 | .6 | 15mm F2.8 DG Fisheye - fit Nikon | 599.99 | .460 | Interfit Eflash INT650 | 99.99 | .49 | Giottos FP2021 Multi Muction Shoe | 29.99 | .5 |
| Echo 32GB | 34.99 | .12 | 20mm F1.8 EX DG - fit Sony | 599.99 | .489 | Micro Sync Trans & Receiver - fits Canon | 149.99 | .79 | Batteries | | |
| Nikon ALM13004 HDMI Mini Cable | 14.99 | .5 | 20mm F1.8 EX DG - fit Nikon | 599.99 | .489 | Guangba | | | Lowepro | | |
| Canon BG-E11 Battery Grip (fits 5D MK3) | 329.99 | .165 | 30mm F1.4 EX - fit Nikon | 449.99 | .219 | Radio Slave flash trigger | 49.99 | .25 | Quick Case (D) | 30.99 | .15 |
| BG-E8 Battery Grip | 159.99 | .89 | 300mm F2.8 APO DG EX - fit Nikon | 2899.99 | .2199 | Projectors | | | Slim Lens Pouch (D) | 49.99 | .20 |
| EG-D Grid Screen | 34.99 | .18 | 24mm F1.8 EX DG Macro - fit Canon | 499.99 | .399 | Leica | | | Commercial AW Divider Set | 34.99 | .15 |
| EG-D Grid Scre.en | 34.99 | .18 | 24mm F1.8 EX DG Macro - fit Nikon | 499.99 | .399 | Pradovit PC (600) Projector | 999.99 | .349 | Magnum AW Divider Set | 34.99 | .15 |
| EG-A Plain Screen | 34.99 | .18 | 70-200mm F2.8 EX II Macro | 499.99 | .399 | Pradovit 85mm Hektor | 599 | .349 | Magnum 4 Memory Card Case | 14.99 | .7 |
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| Systems X1 Case | 175 | .149 | 50-500mm APO DC OS HSM - fit Canon | 1499.99 | .975 | 90mm F2.85 Color | 199 | .99 | Apex 140 AW (D) | 43.99 | .16 |
| Handgrip Dlux5 18715 | 62 | .45 | 50-500mm APO DC OS HSM - fit Nikon | 1499.99 | .975 | Braun Book End Storage (3 slots) | 15 | .5 | D-Ries 10 AW Compact Case | 19.99 | .8 |
| Mocha Case Dlux4 18708 | 169 | .90 | Tamrac | | | Gepe Slide Mount Clearance | from 3 | | Tamrac MX5380 Lens Case | 19.99 | .15 |
| Dlux3 Red Case | 89 | .59 | 18-200mm Di II (Non Motor) - fit Nikon | 229.99 | .119 | Braun | | | Nereus WPX1 Waterproof Housing | 69.99 | .15 |
| Dlux4 Brown Case 18689 | 89 | .59 | 90mm F2.8 Di Macro - Fit Nikon | 479.99 | .329 | Wall mounted 240x200 Screen | 499 | .349 | JUC Padded Rain Covers | 39.99 | .15 |
| Camera Armour Sony A100 Grey | 29.99 | .2 | 60mm F2 Di II Macro - Fit Sony | 399.99 | .319 | Wall mounted 280x210 Screen | 399 | .249 | Remote Controls | | |
| Nereus WPX1 Waterproof Housing | 69.99 | .15 | Kenko | | | Back Packs | | | JUC Remote Control (Canon RS60) MR-C | 19.99 | .8 |
| JUC Padded Rain Covers | 39.99 | .15 | 300mm F6.3 m4/3rds | 399.99 | .275 | Lowepro | | | Remote Control (Canon RS80) MR-A | 19.99 | .8 |
| Hi Touch 6x4 Paper | 19.99 | .5 | 100mm F2.8 AF Pro - fit Nikon | 399.99 | .359 | Scope Porter 200AW | 169.99 | .79 | Remote Control (Pentax) MR-C | 19.99 | .8 |
| Beattie Nikon F801/s Split screen | 49.99 | .20 | 16-28mm F2.8 AF Pro - fit Nikon | 779.99 | .679 | Scope Porter 350 AW | 189.99 | .99 | Remote Control (Nikon MC) MR-B | 19.99 | .8 |
| Nikon F801/s Grid Screen | 49.99 | .20 | 16-28mm F2.8 AF Pro - fit Canon | 779.99 | .679 | Trekker DayPack II | 59.99 | .29 | Remote Control (Oly 4/3rds) MR-E | 19.99 | .8 |
| Nikon F801/s Plain Screen | 49.99 | .20 | 35mm F2.8 Macro - fit Canon | 349.99 | .299 | Pro Runner 300 - Black/Green | 106.99 | .59 | Have MC36b Timer Remote Control (Canon RS60) 49.99 | 49.99 | .29 |
| Mamiya 645 | | | 35mm F2.8 Macro - fit Nikon | 349.99 | .299 | Lens trekker 600 II | 220.99 | .159 | MC36b Timer Remote Control (Nikon MC) | 49.99 | .29 |
| AD401 Strobe Bracket | 69.99 | .39 | 16-50mm F2.8 ATX - fit Nikon | 599.99 | .449 | Manfroto Agile VII Sling - Stile | 79.99 | .45 | MC36b Timer Remote Control (Oly 4/3rds) | 49.99 | .29 |
| Me45 Handgrip | 99.99 | .19 | 12-24mm f4 Mk1 - fit Nikon | 669.99 | .369 | Canon Sling 300EG | 39.99 | .25 | MC36b Timer Remote Control (Pentax) | 49.99 | .29 |
| 120 insert | 35.99 | .25 | 16.5-135mm DX ATX - fit Nikon | 704.99 | .249 | Nikon ALM230-20 | 79.99 | .39 | JUC Wireless Rem Control (Canon RS80) | 29.99 | .16 |
| FP401 Prism | 249.99 | .149 | 11-16mm F2.8 ATX - fit Canon | 759.99 | .490 | Tamrac | | | Wireless Rem Control (Canon RS60) | 29.99 | .16 |
| 105-210mm F4.5 C ULD | 499.99 | .339 | 10-17mm F3.5-4.5 ATX - Fit Nikon | 629.99 | .489 | Adventure 10 | 240.99 | .99 | Wireless Rem Control (Nikon MC) | 29.99 | .16 |
| 120 RFL | 149.99 | .89 | 17-35mm F4 ATX - fit Nikon | 849.99 | .590 | Adventure 6 Red | 65.99 | .39 | Batteries | | |
| RS401 Remote Control (fits 645/RB) | 99.99 | .39 | Lens Accessories & Filters | | | Adventure 6 Cambo | 85.99 | .39 | Energizer (Panasonic) CGA-S602 | 29.99 | .9 |
| 210mm F4 AF | 899.99 | .669 | Zeiss 18/3.5 Hood ZF/E/K | 59 | .45 | Aero 80 | 65.99 | .39 | Carat (Canon) NB-3L | 24.99 | .5 |
| 105-210mm F4.5 AF | 1759.99 | .549 | Leica E69 ND8x Filter | 64 | .29 | Aero 70 | 85.99 | .39 | Ansmann | | |
| Mamiya RB | | | Hoya | | | Expedition 7x | 306.99 | .180 | Battery Grip - Canon 40D | 129.99 | .79 |
| 127mm F3.5 KL | 259.99 | .165 | Pro1 77mm Protection Filter | 70.99 | .39 | Kata | | | Battery Grip - Canon 20D | 129.99 | .79 |
| 180mm F4.5 KL L-A | 499.99 | .249 | Pro1 72mm Circular Polariser Filter | 64.99 | .39 | TLB300 Lens Case | 259.99 | .170 | Battery Grip - Canon 30D | 129.99 | .79 |
| G3 Front Hood | 99.99 | .39 | 49mm Syllight Filter (P) | 24.99 | .9 | DR467 B/Back | 93.99 | .49 | Battery Grip - Canon 400D | 129.99 | .69 |
| 6x4.5 RFL | 259.99 | .89 | 55mm Circular Polariser Filter (P) | 39.99 | .20 | Shoulder Bag | | | Battery Grip - Canon 350D | 129.99 | .69 |
| Mamiya RZ | | | 58mm Circular Polariser Filter (P) | 39.99 | .24 | Lowepro | | | Flash | | |
| 50mm F4.5 ULD | 1599.99 | .749 | 67mm Circular Polariser Filter (P) | 59.99 | | | | | | | |

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| 705 | C1045 | CANON C1045 | Finder unused | C105 | 50mm f2 collapsible BLACK/DAINT | C3805 | KODAK DET |
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| SCANNERS, MID-RANGE TO HIGH-END, MOST FORMATS AVAILABLE S/H | LEICA 35mm f2M/ASPH..... £1275-£1695 | ROLLEI SL66/E/SE, COMPLETE..... £799-£1995 | DIGITAL CAMCORDERS | Winder-F, Winder-CW..... £195-£395 | OLYMPUS 35mm, HUGE STOCKS PHONE/FAX/EMAIL |
| | LEICA 35mm f1.4/ASPH..... £1505-£2845 | ROLLEI FI 50.80 150mm HFT SL 66..... £ASK | Cannon XM1/2 XI 1-s/xi 2..... £345-£1275 | Cable release-Winder CW..... £40 | VOIGTLANDER 54mm UV/Focal lenses..... |
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| LEICA 50mm f2.1 4/ASPH | £895-£2195 | ROLLEI SL66 PENTAPRISM | £175-£295 | CANON XL LENSES | £ASK | Filter 93 POLA/CR/NEW | £ask | VOIGTLANDER 240mm HELIAR |
| LEICA M3 SDW/AS/NEW | £545-£1395 | ROLLEI PD 60mm SCHNEIDER BARE | £1695 | Polarisonic 120 3000 | from £225 | Polarisonic Filter S60/S70 | £145-£225 | VOIGTLANDER 120/25mm M39 |

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| POLABACK+67+69RFRHNEG | LEICA M1,M2,M3,M4-2/P LEICA CL (ANN) body | LOTS-EASK £445-£475 | ROLLEI PQSSO/PQ18012.8,UNUSED ROLLEI PQ150/170mm f2 | ea£1895 SNEG | PANASONIC DVC100A SONY PD150/170mm NEW | £895-£1345 from £375 | Softair I,II,III S60 new Softair 1 series 70 NEW | £ask £175 | FILM/SLR/STROB/VIDEO/ELECTRONICS PHONE/EMAIL | VOIGTLANDER VIRTUS-645 VOIGTLANDER VITOMATIC la | £75- |
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| HORSEMAN VIEW-DIGITAL | LEICA MP4 METERS/AS/NW.....£125-£245 | ROLLEI AFM 35 Supercompact.....£245 | SONY DSR-250/570kit.....£ask | Flashguns/ Brackets.....£ask | ROLLEIFLEX - 6x6,35mm HUGE STOCKS | WRAYFLEX 1 MILITARY body boxed.....£ask |
| CAMERA HASSEI RI AD H3034+80mm. £NEG | LEICA M4-CASE BOYD UN/USED.....£NEG | ROLLEI 6x6 BROTHERS.....£305-£745 | Various amateur/pro cameras/lenses.....£ask | WELL USED BODIES/LENSES.....STO CLEAR | PHONE/EMAIL | YASHICA AF35-70/28-85/70-210.....£ask |

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| BOWENS/EI INCHROM 41 ASHES REDHEAD/ | | BRONICA - LARGE STOCKS - PLEASE | | BRITISH/GERMAN CLASSIC FOLDERS | |
| LEICA M11-CHROM/PRO/SHROUD | £1475-£1900 | NOBLE 8x7 1/2 MODULAR | £330-£750 | WELL-USED BODIES, LENSES | £10-£200 |
| LEICA M5/3/BXO-UNUSED | £695-£1975 | SEKONIC L608/718/778METERS | £275-£495 | D-Flash-40/asnew | £275-£425 |
| LEICA M11/TITANIUM/UNUSED | £1475-£1900 | SIGMA 180/2 8 1/2 MACRO NAF | £475 | HASSEI/METZ 450A TL BLASH | £235 |

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| DIVERSE LENS/SHOOTING LIGHTS/RENTALS/ BLONDE LIGHTS £LOTS | LEICA M6/TTL, CHR/BXD-UNUSED £795-£2195 LEICA M2/ROXD UNUSED £1275-£2205 | SIGMA 70-200mm f2.8/CAF/NAF £445 SIGMA 135-400 CAF/NAF NEW? £390 | SHOOTER - LARGE STROBS - FLEASH PHONE/EMAIL US | SHOOTING GERMANY (VERSUS) / GIGS..... ASK US | ZEISS 35mmf2,bl,CONTAREX..... ZEISS CONTAREXf250mm..... |
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| PROFOTO 7a12/2400/7b, LUMEDYNE | LEICA M8/ASNEW | SIGMA 150-500 OS CAF/NAF | LEICA M9/M9P | ZEISS BIOGON 75mm US Military |
| PORTABLE FLASH | LEICA M9/M9P BYD ASNEW | SIGMA 170-5000G CAF/NAF/SONY | LEICA M9/M9P 2BYD ASNEW | ZEISS PLANAR 80mm COMPU |
| LOW PRICES | | | | |

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| ESOTERICA/EVOTICA/C/ASSICA | LEICA R8/R9/BXD-ASNEW £425-£1195 | SIGMA 50-500mm, CAF/NAF/NEW? ... £625-£895 | EOS 1/NHS/1NRS, EOS3 from £145 | LEICA M1, BODIES £695-£995 | SPECIALS | ZEISS SONNAR 250mm COMPUR..... |
| | LEICA R90/ECTODIA/CANES/NEW CASV | SIGMA 60-140mm/AFDRI/ASH/CAF/NEW? £230 | EOS 1/MS/1MRS/2/3/50 from £20 | Leica M3 Black Print. Meter | AFCA SUPER ISOLETTE £225-£495 | ZEISS CONTAX 300mm f2.8 AF..... |

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| SOUTHERN EASTERN CLASSICS | | | | | | | | | | | | | | | | | | |
| LEICA PROJECTOR SLIDES NEW..... | | £268 | SIGMA EM-14MM/FX OF LASH CHAT'VAP..... | | £239 | EOS 3,10,33/1000/50E..... | | from £39 | Leica MZ Black Paint Mount..... | | MFGA SUPER ISO EYE..... | £329-£499 | | | | | | |
| ALPA 360° ROTOCAMERA ASNEW..... | | ONEG | LEICA MINILUX/BXD-UNUSED..... | | £199-£495 | SINAR-F/2,P/P2,5x4-10x8..... | | LOTS.ASK | EOS 500/N/1000/50E..... | | from £29 | LEICA M3/M4 BLK.PANT.ORIG..... | ETALK | ALPA 6c,9d,10f bodies..... | £295-£995 | ZEISS KONTA 6x4.5-6x9..... | CANON C-100S..... | |
| AL PA 6x4.5/H.I.H.C.S.LENSES..... | | OACB | LEICA MINILUX I/O-BUCHED BXD..... | | £795 | SINAR MONIUM 10-XR F5.6 zoom..... | | G140F | EOL V-L 3VT ADEPVID NEMO..... | | from £20 | Leica M3 lots at place etc..... | | Scale | ALPA 11,12,13f bodies..... | COOK £1005 | ZEISS TROPENTROPICALADORO..... | |

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| LEICA MINILUX ED BODNER BAD | £2750 | SIMBA NIMBUS 108834 Super | £1495 | EOS 1X, 1X AF 35mm NEW | £1011.39 | Leica M3 late W. glass p/b | £ask | ALFA 11 EL 113f bodies | £990-£1990 | ZEISS TENNAX 1, serviced |
| BESSA 17R+LENSES 12-90mm | £LOTS | SIGMA 14mmf2.8 CAF/PENTAX-AF | £475-£599 | 20mm/24mmf2.8USM/asnew | £245-£345 | LEICA M3, 1stbatch | £neg | ALFA lenses 24-300mm | £ask | ZEISS CTAX 1-Illvarius |
| BRONICA ETTR+LENCES | £ask | SIGMA 10-20 DCA/NEAF/DA/NEW | £265-£375 | 35mm 1:2.8/35mm 1:2.8 | £150-£250 | LEICA M3, postbatch AS/NEW | £ask | APD PANORAMA 6x12/7/24 | £ask | |
| LEICA MINILUX ED BODNER BAD | £2750 | SIMBA NIMBUS 108834 Super | £1495 | EOS 1X, 1X AF 35mm NEW | £1011.39 | Leica M3 late W. glass p/b | £ask | ALFA 11 EL 113f bodies | £990-£1990 | ZEISS TENNAX 1, serviced |
| BESSA 17R+LENSES 12-90mm | £LOTS | SIGMA 14mmf2.8 CAF/PENTAX-AF | £475-£599 | 20mm/24mmf2.8USM/asnew | £245-£345 | LEICA M3, 1stbatch | £neg | ALFA lenses 24-300mm | £ask | ZEISS CTAX 1-Illvarius |
| BRONICA ETTR+LENCES | £ask | SIGMA 10-20 DCA/NEAF/DA/NEW | £265-£375 | 35mm 1:2.8/35mm 1:2.8 | £150-£250 | LEICA M3, postbatch AS/NEW | £ask | APD PANORAMA 6x12/7/24 | £ask | |

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| BRONICA ETN 3000E+LENSSES..... | E43K | LEICA M3 MASTER TECHNICAL PRADISE..... | E43K | SIGMA 10-20 CAR/14747/31..... | E200-E370 | LEICA M6 BODY/162/AS-NEW..... | E390-E2295 | ART PANORAMA 012/17174..... | Z16K |
| BRONICA GS1+50-LENS+Accs..... | E45K | MAMIYA PRESS+LENSSES 50-250..... | E45K | SIGMA 12-24mm CAR/NAF/NEW..... | E445-E525 | LEICA M6 BODY/31L-AS-NEW..... | E595-E1295 | BESELER SUPERCON SUPER D outfit..... | E45K |
| CANON 10 MK1411/140 LENSES..... | E270E E140E | MAMIYA 377+11..... | E40 K | SONY ALPHA 45-55-55 DONTES..... | E205-E275 | LEICA M6 BODY/31L-AS-NEW..... | E595-E1295 | BESELER 14.0..... | E205E |
| CANON 10 MK1411/140 LENSES..... | E270E E140E | SONY ALPHA 45-55-55 DONTES..... | E205-E275 | SONY ALPHA 45-55-55 DONTES..... | E205-E275 | LEICA M6 BODY/31L-AS-NEW..... | E595-E1295 | BESELER 14.0..... | E205E |

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| CANON 100MM F2.8 LENS | £1,295-£1,495 | MAMIYA RZ67-114.10, BAD, AS NEW | £1,895 | SONY ALPHA 203-405 BODIES | £225-£375 | SUMITR 11.8/11.95MM NEW | £25-£295 | LEICA W6 PDA/F/501.4, BAD | £2495 | BESSA 11.8/95MM | £325-£395 |
| CANON WFT-2E TRANSMITTER | £295-£425 | MAMIYA 645 AF/AFD COMP | £795-£1195 | SONY NEX3, 5/N BODIES | £135-£225 | 85F1.8/100F2/2.8 Macro | £195-£235 | M6 TITANIUM, BOXED, UNUSED | £2295 | BBY(SEMI)KONTA | £225-£395 |
| CANON 105MM F4.5 LENS | £645-£1495 | MAMIYA 645 AF/AFD COMP | £795-£1195 | SONY 5.5/5.6 - POWERZOOM | £145-£225 | 90MM 2.8/100MM 4.0/5.6 | £295 | LEICA M6/TITAN | £675-£1095 | COMMERCIAL KODAK PAPER | £295 |

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| CANON TDS MK1/UNUSED | £645-£1295 | MAMIYA 33/35-110AF/UNUSED | £325-£1445 | SONY-E 16-50mm/POWERZOOM | £199 | SIGMA 300f4,400f5,6300 | £345 | LEICA M01/1/UNUSED | £975-£1995 | COMMERCIAL ERJAF LENSES | £345 |
| CANON EOS 1DS/BXD ASNEW | £425-£645 | MAMIYA 120J/MF/MACRO 645/AF | £795-£1295 | SONY-E 18-55,16/2.8 | £125-£195 | 1000mm f8 Sigma.asnew | £3795 | LEICA M7/MP/BXD,UNUSED | £1245-£3245 | CONTAFLEX /SuperB /BC | £145-£395 |
| CANON EOS 1D MKII/ASNEW | £995-£645 | MAMIYA 74/100-35/35 | £145-£1295 | PROTOTYPES,REPAIRS,MINI TO, ZONE, CAPS | £0-250,£145 | 20-35f4.5 Sigma | £145 | LEICA M7/MP/CONTAFLEX | £1245-£3245 | CONTAFLEX -50mm | £995-£1495 |

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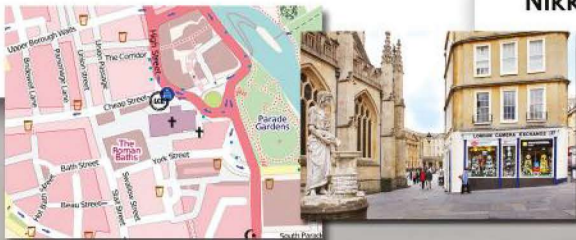
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| 45mm f2.8 Caranar | Pong & Case | Zuiko 200mm f5 & Case |
| 75/260mm f4.5 Soligor macro | Nikkor 24mm f2.8 Ai | Mitakon 75/150mm f3.5 |
| 80/200mm f4.5 Vivitar | | Hanimex 80/200mm f4.5 |
| 80/200mm f4.5/5.6 Sigma | PRE-SET LENSES need T2 mount | Vivitar 80/200mm f4.5, macro, |
| 25/200mm f4.5 Soligor | Helios 58mm f2 multi-coat | multi-coated |
| 2X Converter & Case | Soligor 135mm f3.5 | Mitakon 80/200mm f4.5 |
| Asahi Bellows Unit | Prinz Galaxy 135mm f3.5 | Sigma 100/200mm f5 |
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| | Photax 300mm f5.6 | |
| | Optomax 300mm f5.6 | |
| | | PENTAX K FIT LENSES |
| CANON FD FIT LENSES | MINOLTA AUTOFOCUS LENSES | Sunagor 28mm f2.8 |
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| 35mm f2.8 Steinheil | Minolta 28/80mm f3.5/5.6 D | Sirius 28/70mm f3.5/4.5 |
| 35/200mm f4.5/6 Tokina SD | Sigma 28/105mm f4/5.6 | Makino 35/70mm f2.8 |
| 39/85mm f3.5 Sakar multi-coated | Minolta 35/80mm f4/5.6 | Pentax 40/80mm f2.8/4 |
| (slight marks in lens) to clear | Sigma 70/300mm f4/5.6 | Sunagor 135mm f2.8 |
| 70/210 mm f4.5 Sigma | Minolta AF Body Caps | Super Paragon 135mm f2.8 |
| 80/205mm f4.5 Super Orion | Minolta AF Rear Lens Caps | MC, front & back caps |
| 80/200mm f4 Hanimex | | Sirius 60/300mm f4/5.6 PKA |
| Vivitar 2X Converter (scruffy) | YASHICA CONTAX FIT | MC, zoom macro |
| ATP 2X Converter & Case | Super Paragon 28mm f2.8 | Cimko 70/210mm f3.8 |
| Set of 3 Extension Tubes | Super Paragon 80/200mm f4.5 | Centon 75/300mm f4.5/5.6 |
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| Canon Rear Lens Cap | (boxed) and Case | Chinon 200mm f3.5 |
| Canon FD Body Cap | | Vivitar MC 2x Converter |
| 2777 Flashgun & Case | MINOLTA MD LENSES | |
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| 244T Flashgun & Case | Sirius 28mm f2.8 macro | PRAKTICA BAY FIT LENSES |
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| | Tokina 70/210mm f4/5.6 | Prakticar 80/200mm f4.5 |
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| | Hanimex 80/200mm f4.5 | |
| | Soligor 80/200mm f4.5 | UNUSUAL FIT LENSES |
| | Vivitar 80/200mm f4.5 | Miranda fit 35mm f2.8 |
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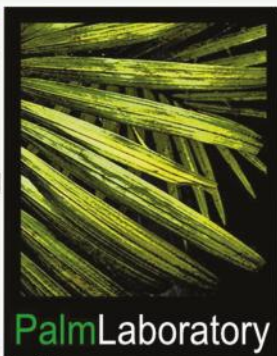
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OGDEN CHESNUTT

Ogden finally works out what's been nagging him, and the revelation could spell the end of his passion for photography

I WAS on the ground, prostrate before the majestic presence of London's St Paul's Cathedral, when I realised I should no longer take pictures.

I started 2014 with a resolution to do more with my photography – whether that meant making a bit of money or simply applying some focus and structure to what I shoot. After a failed attempt to corner the stock-photography market, I turned to the extreme weather events that have been dominating our news. My plan was to photograph a recognisable landmark every day to capture an iconic British location in all sorts of weather, so my images would stand a greater chance of selling the next time St Jude blows a storm our way. But as I scoured the grounds of St Paul's in search of the perfect composition, I was overcome by a strong anti-climactic feeling to it all.

My heart sank as I zoomed in and out of different scenes. As I scuttled from tombstone to tombstone, it occurred to me that this place looks nothing like its pictures. I've seen dramatic sunsets casting a warm glow over the spire, protesters finding their places between tombs, but these images are much more dramatic than the scene actually appears. At least today.

This is something that has been haunting me for some time. I'll see pictures that inspire me, such as beautiful shots of Stonehenge, yet when I visit Stonehenge, all I see is a pile of rocks too small in my frame. After all this time, I think I finally understood what's been nagging me: I feel underwhelmed and let down.

I'm no Luddite. Sure, I cut my teeth on film, shooting for 30-odd years with my beloved Pentax SV. But I never bought into the film vs digital arguments. I embrace progress. However, as we lurched into the digital age, something bothered me: post-processing, full-frame sensors, art effects – they're too easy and too widespread.

I believe that the ease with which the masses can now create a simple exposure blend, for instance, is cheapening our interactions with nature. A generation of photographers isn't satisfied with the natural world as it is and is choosing to create pristine, ethereal alternatives. Soon this is what people expect the world to look like. It's what I expected. And I can no longer be a photographer.

I set my camera down on a grave, the final resting place of a man named Jenkins who never would have seen a photograph in his lifetime.

'What's wrong?' Eli asks.

'I'm done,' I say calmly.

'You got your picture?'

'I'm done being a photographer.'

Eli looks at me and laughs. 'Are you serious?'

We sit down and have a tense discussion on the steps of St Paul's, and as the afternoon passes into evening, and Londoners leave their offices and fill the streets, they pause with us on the grounds of this important landmark. They are proving my point. Each of them has his or her own experience with St Paul's – an intimate relationship with a location that a photographer can't have. Or at least, I can't. And that's why I can no longer be a photographer.

'Are you talking rubbish because you're hung-over and can't remember what you wanted to shoot?'

'I might be talking rubbish,' I said. 'Who knows? But I mean it when I say I'm done.'

'But why now?'

It was a fair question. I've probably been thinking about it for the past 15 years or so. I guess eventually you just hit a wall and can go no further.

'What am I taking them for?' I ask, to no one in particular. 'To get better at a technical process? To get likes and shares? To make a little money?'

'What is technical precision? What does that

show? That we know how to use a camera? We have all these beautiful images now, but few of them have any heart. My favourite pictures that I've taken are out of focus or barely lit, but they mean something to me because I was involved and engaged in the moment. This...' I sweep my hand across the scene below us. 'What do these photos mean?'

'Why does an image have to mean something,' Eli counters. 'Why can't it just be beautiful?'

'That seems to be the ethos for everything nowadays,' I reply. 'I'm just saying, there are too many photos. There are too many expectations. They're distorting real life and keeping us from appreciating it!'

Eli is silent for a while. I think we both know this will be our last conversation. 'You think I'm a bad photographer, don't you?'

'Eli, it's not that I think you're a bad photographer. It's that you have no integrity. And that's the worst thing I think I can say about anyone's images.'

He looks at me like I'd just served his heart on a plate. I suppose I had. And before I could take any of it back, he disappears down the steps.

I sit for a time until the spring sun falls below the horizon, and I look at my phone for the first time in hours. Eight missed calls. I check my voice mail.

'Hi, daddy. It's Laila. Can you call me? It's about mum.' **AP**

'A generation of photographers isn't satisfied with the natural world as it is'

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. He has been writing for AP since February 2008, sharing his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli. His final column will appear in **AP 14 June**

Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU

Telephone 0203 148 4138 **Fax** 0203 148 8128

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